

• SOUND • LIGHTING • VIDEO • PERFORMANCE • MUSIC • BUSINESS •

# Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

ISSUE 145 NOVEMBER 2012

WWW.MOBILEBEAT.COM

## INTERACTIVE...BUT **NOT** ANNOYING

### How to Entertain Without Irritating

#### PEOPLE

Charles Miles & Mix On Wheels

John Donovan, Party Percussionist

#### INDUSTRY

DigiGames: The Technology of Fun

#### STRENGTH IN NUMBERS

Associations for DJs

#### BUSINESS

Websites that Appeal to Brides

Tax Update for DJs

Going Multi-Op

#### MUSIC

Cool Tunes for Special Moments

Reunion Music

#### REVIEWS

Gepeco RunONE™ DJ Snake

American DJ MegaGo Series

PayAnywhere Credit Card System

CHAUVET Nimbus Fogger



Pioneer DJ



# “HOUSTON, WE HAVE A REMIX.”

The RMX-1000 Remix Station gives every DJ the ability to personalize their mix by creating and adding multiple remix effects. Along with the onboard multi-bank rhythmic sampler, the RMX-1000 has four remixing functions: Isolate FX, Scene FX, X-Pad FX and Release FX. Also included is Pioneer's Remixbox and RMX-1000Plugin VST/AU plug-in software. The RMX-1000... Taking your mix, where no mix has gone before.

## RMX-1000 REMIX STATION

- ✦ Scene FX allows users to choose 5 build up or break down effects
- ✦ Isolate FX focuses on HI/LOW/MID frequency bands
- ✦ X-Pad FX enables users to develop and add new sounds
- ✦ Release FX: re-set and override current effects with ECHO, Break, or Back-spin effect
- ✦ Remixbox software & RMX-1000Plugin VST/AU plug-in software included



PIONEERDJUSA.COM



# PRIMED TO PERFORM



TAKE TOTAL CONTROL OF YOUR MUSIC WITH THE NEW **MXR SERIES** OF MIXERS/CONTROLLERS

## 19 MXR

19-inch Midi Controller With 4-Channels, 3 Mic Inputs & Low/High Pass Filter. Bundled With Virtual DJ LE.

**\$299.99\***

**VIRTUAL DJ**  
LIMITED EDITION

**NEW!**



**NEW!**



## 14 MXR

14-inch Midi Controller With 4-Channels, 2 Mic Inputs & Low/High Pass Filter. Bundled With Virtual DJ LE.

**\$299.99\***

**VIRTUAL DJ**  
LIMITED EDITION

## 10 MXR

10-inch Midi Controller With 2-Channels, 1 Mic Input & Low/High Pass Filter. Bundled With Virtual DJ LE.

**\$199.99\***

**VIRTUAL DJ**  
LIMITED EDITION



**NEW!**



Contact us today for an authorized American DJ Dealer in your area or a free catalog: **800.322.6337** // [www.americanaudio.us](http://www.americanaudio.us)

©2012 American Audio® • Los Angeles, CA 90040 USA [www.americanaudio.us](http://www.americanaudio.us) • Kerkraide, Netherlands [www.americanaudio.eu](http://www.americanaudio.eu)

\*Price & Specifications subject to change without notice. Dealer price may vary. Pricing in U.S. Dollars.

Distributed in Canada by Sounds Distribution - Toll Free: 800-26-SOUND • Local: 905-428-9062 • [www.soundsdist.com](http://www.soundsdist.com)

**AMERICAN AUDIO®**

[www.americanaudio.us](http://www.americanaudio.us)



# INTERACTIVE... BUT NOT ANNOYING

Let's Get Interactive...But Not Annoying • Todd Mitchem  
Interactive or Obnoxious: Which Are You? • Paul Kida, The DJ Coach  
The Interactive Life Cycle • Mike Ficher

p.20  
p.22  
p.24

## playlist

6	TRACK ONE	Inside this Issue...	Dan Walsh
8	JUICE	News DJs Can Use / MBLV17 Update	
10	IT'S HOT	The Latest DJ Gear	
12	PLAY SOMETHING WE CAN DANCE TO	Let's Party Like It's 1977	Jay Maxwell
16	FEATURE	Why Wedding Toasts Bomb—And What You Can Do About It	Tom Haibeck
18	MIDWEEK MONEY	Simplify Your Business	Rob Johnson
20	FEATURE	Let's Get Interactive...But Not Annoying	Todd Mitchem
22	THE DJ COACH	Interactive or Obnoxious: Which Are You?	Paul Kida, The DJ Coach
24	CROWDPLEASER	The Interactive Life Cycle	Mike Ficher
26	FEATURE	Strength In Numbers, Part 1: DJ Associations	Michael Buonaccorso
28	FEATURE	Strength In Numbers, Part 2: Event Pro Associations	Bill Goode
30	FEATURE	Pay No Attention to the DJ Behind the Curtain	Matt Blank
32	AHEAD OF THE CURVE	From Single-Op to Multi-Op	Michael Edwards
34	NATIONAL DEALER LISTING	Find MB and DJ Gear Near You!	
36	YOUTH EVENT MASTERY	Multi-System Management	Arnoldo Offermann
38	FEATURE	My Summer DJ Job	Ryan Burger
40	INSIDE THE INDUSTRY	The Technology of Fun: Tom Dorsher & Rob Johnson of DigiGames	Ryan Burger
44	THE COMPLETE DISC JOCKEY	Who Was that Drumming Man? Party Percussionist John Donovan	Stu Chisholm
46	PRODJFILE	Charles Miles and Mix On Wheels	MB Staff
48	THE SPIN DOCTOR	Just the Right Song	Mike "Dr. Frankenstand" Ryan
50	SCOOP	Gepco RunONE™ DJ Snake / PayAnywhere Credit Card System	Jake Feldman / Ryan Burger
52	EYE CANDY	American DJ MegaGo Series / CHAUVET Nimbus Fogger / Blizzard Fab5	Marc Andrews / Burger & Feldman
54	E-BEAT	Source Trivia: Be the Hit of the Party / Mixed-In-Key	Ryan Burger / Arnoldo Offermann
56	DJ SHOPPER	Conquering the Great Outdoors	Richard McCoy
58	BOOK MORE BRIDES	Websites that Appeal to Brides	Stephanie Padovani
60	BRILLIANT DEDUCTIONS	A Taxing Situation	Mark Battersby
62	GITOMER ON SALES	Think the "Write" Way	Jeffrey Gitomer
63	BUSINESS CHOPS™	What's Your <i>Real</i> ROI?	John Stiernberg
65	ADVERTISERS	Company Contact Info	
66	THE LAST WORD	Vision	Jason Weldon





# SIMPLE SETUP. SERIOUS BASS.

NEW

## BOSE® B2 BASS MODULE & L1® MODEL IS SYSTEM

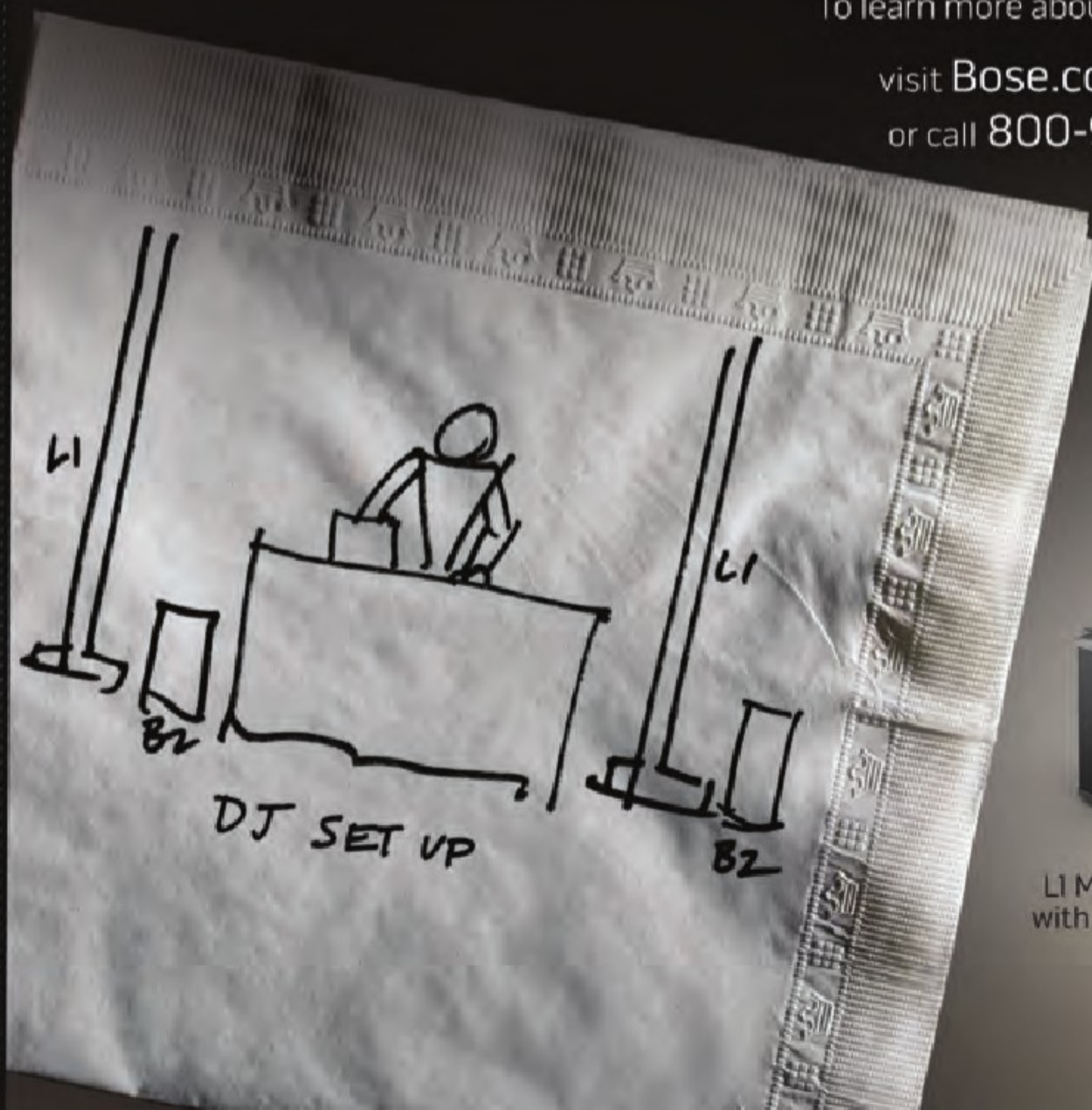
Introducing two new members of the Bose L1 family. Our new high-performance B2 bass module delivers more bass than you've ever heard before from an L1, and our new L1 Model IS offers the **portability and flexibility** of the L1 family — with a new level of performance. With the proprietary Bose 12-speaker articulated line array, the L1 Model IS provides **180 degrees of clear, even, room-filling sound**. And with no speaker stands and fewer connections, you'll spend **less time setting up** and more time giving your customers a party they won't forget.

To learn more about Bose L1 systems,

visit [Bose.com/djl](http://Bose.com/djl)

or call 800-905-1979

**BOSE**



L1 Model IS  
with B2 bass



**A**t the risk of cutting short your reading enjoyment, I'd like to point out the key sentence of this entire magazine issue. In summing up his perspective on the idea of the "interactive DJ," regular columnist Paul Kida (The DJ Coach) says: "...all of us as disc jockeys are interactive to one degree or another, whether we realize it or not" (p.22). It may seem obvious, but I believe it's an important place start, when considering a concept that continues to be topic of debate among many mobile entertainers.

Another key idea, that will be valuable to anyone who is trying to sort out just how much "interaction" to include in their performances, is expressed both by Paul and by feature writer Todd Mitchem, an acknowledged expert in this realm—that is: "Know thy client." OK, so I made that sound a bit more like a commandment than either of my more level-headed contributors, but I don't think it can be understated just how important it is to match up your level of interactivity with the wishes of your clients for their events. Rounding out our discussion of this topic, another regular, Mike Ficher, puts the whole interactivity thing into helpful "historical" perspective.

Another focus in this issue is the importance of associations. This time around, we're expanding our view beyond the DJ industry stalwarts (covered by Mike Buonaccorso, our resident DJ historian) to organizations designed for the whole gamut of event production pros (handled nicely by Bill Goode). As great as it is for DJs to come together for mutual benefit, it's also becoming more and more important for DJs to make strong connections with fellow event professionals.

In the music and performance spheres, Jay Maxwell and Mike "Dr Frankenstand" Ryan both share some great music lists, Matt Blank muses on the meaning DJ façades, Tom Haibeck provides tips for helping your reception toasters, and publisher Ryan Burger talks about the simple joys of a community service kind of gig.

Speaking of simplicity, Rob Johnson shares ideas for simplifying your DJ life and focusing in on what really matters. Jeffrey Gitomer shows how writing things down can also help with that process, while Jason Weldon talks about focusing, as well; in his case, on the bigger picture of your life and business.

We also have some specific info to benefit your company in our Business Focus section. Stephanie Padovani lays out in detail what brides are looking for when they come to your website (get ready for a reality check!), John Stiernberg counsels you to get a real grip on how you're investing time and resources, and Mark Battersby provides some perspective on the upcoming changes to tax law, which will definitely affect how you do business. Sobering stuff, but forewarned is forearmed, as they say.

Running a business is a serious matter; but how cool is it that the business of mobile entertainment is ultimately...fun? That's an adjective and a noun: Fun for the entertainer, as is clear from the stories of "party percussionist" John Donovan, and Charles Miles, who has carved out a unique niche with his sound systems-on-wheels—very hot wheels! Plus, we get a look behind the scenes at the "technology of fun" as we talk to (respectively) the creator and primary promoter of DigiGames' game technology, Tom Dorsher and Rob Johnson.

Throw in some reviews of interesting new gear and software, and this issue of Mobile Beat is sure to satisfy your need to "interact" with what's happening in the DJ world. Thanks for reading!

- Dan Walsh, Editor-In-Chief

# Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

**www.mobilebeat.com**  
**ISSUE 145 • NOVEMBER 2012**

**Publisher**  
Ryan Burger • ProDJ Publishing  
**Editor-in-Chief**  
Dan Walsh  
**Review Coordinator / Assistant Editor**  
Jake Feldman  
**Circulation Manager**  
Kitty Harr  
**Editorial Assistant / Writer**  
Rebecca Burger  
**Graphic Design Consultant**  
Adam Rothberg  
**Sales, Conferences, and Events Group Director**  
Michael Buonaccorso

## CONTRIBUTORS

Jay Maxwell	Jason Weldon	Richard McCoy
Mike Ficher	Arnoldo Offermann	Marc Andrews
Paul Kida, The DJ Coach	Stu Chisholm	Michael Edwards
John Stiernberg	Mike "Dr. Frankenstand" Ryan	Bill Goode
Rob Johnson	Matt Blank	Tom Haibeck
Mark Battersby	Stephanie Padovani	Todd Mitchem
	Thomas Edison	

## HOW TO REACH MOBILE BEAT:

Tel: 515-986-3300 • Fax: 515-986-3344  
E-mail: [webmaster@mobilebeat.com](mailto:webmaster@mobilebeat.com)  
Web: [www.mobilebeat.com](http://www.mobilebeat.com)

For subscriptions, address changes or back issues go to [www.mobilebeat.com](http://www.mobilebeat.com) or contact Mobile Beat by mail at: 212 SE Main St, Grimes IA 50111  
Back issues of Mobile Beat (if available)  
\$5 (in Canada: \$6, US funds)

Shipping address:  
ProDJ Publishing • 212 SE Main St • Grimes IA 50111

Mobile Beat (ISSN# 1058-0212) is published by:  
ProDJ Publishing (BC Productions, Inc.)  
212 SE Main St, Grimes IA 50111  
January, March, May, July, September,  
November, December (7 issues per year).

Ground shipments to: 212 SE Main St, Grimes IA 50111

Periodical postage paid at Grimes, IA and additional mailing locations.

Subscription rates:  
US and possessions: \$25 for 1 year, \$45 for 2 years and \$65 for 3 years  
Canada: \$35 for 1 year, \$65 for 2 years and \$95 for 3 years  
All other countries: \$60 per year  
Subscriptions outside the U.S. must be paid in U.S. currency.

Postmaster – Send address changes to:  
Mobile Beat • 212 SE Main St • Grimes IA 50111

Copyright © 2012 by ProDJ Publishing  
All rights reserved. Reproduction of copy, photography,  
or artwork prohibited without permission of the publisher.  
All advertising material subject to publisher's approval.

**TO ADVERTISE IN PRINT OR ONLINE, OR TO EXHIBIT AT A  
MOBILE BEAT DJ SHOW, CALL MOBILE BEAT SALES AT  
515-986-3300 x300 OR EMAIL [SALES@MOBILEBEAT.COM](mailto:SALES@MOBILEBEAT.COM)**



# A New Geyser Erupts

**GEYSER<sup>™</sup>**  
**RGB**





**An intense explosion of  
color, fog and light**



Scan to learn more

**CHAUVET<sup>®</sup>**  
Value • Innovation • Performance

     / ChauvetLighting  
ChauvetDJ.com





## Mobile Beat Vegas News

[www.mobilebeat.com/las-vegas-dj-show](http://www.mobilebeat.com/las-vegas-dj-show) Feb 4-7, 2013 Riviera Hotel, LV

**P**arty Time...Meet up with old friends and new at another annual Monday night **"Decade" Welcome Party with MC Johnny Rozz**. The 2013 theme will be "I've Got the Power," with music and fun looking back to the 1990s.

On Tuesday night, don't miss the legendary **American DJ Customer Appreciation Party**, with artists soon to be announced. If the excitement of the ADJ party doesn't exhaust you (and it's Vegas after all, so why would it, really?) move on up to **Pioneer DJ's Tuesday After-Party** at the Top of the Riv Penthouse Suite, featuring music, networking, late-night food/drinks and a fantastic view from high above the Strip.

On Wednesday, the music kicks off in the DJ industry's best exhibit hall, with **Rob Base** of creator of the hit, "It Takes Two". Look out also for the return of **Cupid**—he'll come armed with new music and dances to debut to show attendees.

And on Wednesday night, Mobile Beat presents **the voice of Foreigner, Lou Gramm** and The Lou Gramm Band. Rock out while enjoying some of the most enduring hits of the '80s and '90s, performed by their *original* singer. Rounding out the Wednesday festivities will be the **Hercules After Hours Reception**, starting right after Lou Gramm. Come to the Top of the Riv Penthouse suite, for a great time with DJ Steve Sharp and the whole Hercules gang.

Oh, and by the way, there are also some great seminars on tap during the daylight hours, for those able to open their eyes and minds enough to absorb the best content offered by any DJ conference, anywhere.

Tuesday will be power-packed...It starts off with **Jon Acuff**, author of **Quitter**, and Dave Ramsey team member, who will show you how to close the gap between day job and dream job.

Jon is followed by the entertaining and inspirational **Judson Laipply**, who will motivate you to let go of the things beyond your control and focus your energy on things you can change. And, of course, he will perform his hilarious routine, **"The Evolution of Dance!"** that blew up on YouTube.

After Judson, it's **"A Pep Talk from the Deejay Booth"** with **Dayna Steele**. After 20 years on radio, she is now a popular success consultant, blogger and author, and she'll help you take your crowd-pleasing entertainment to the next level.

Much more is in store for MBLV17, and info can be found at the show website (<http://www.mobilebeat.com/las-vegas-dj-show/>). Plan now to enjoy super seminars, excellent entertainment and a vast hall of vendors where you'll get the hottest deals on the latest in DJ technology. It all adds up to the best value for your conference dollar.

**Register now at <https://members.mobilebeat.com> or by calling 800-257-7635. Book your room at the Riv, where they've rolled back to room rates to \$49 PER NIGHT!**

## DJ UNIVERSITY

### What's New on DJU...

- Business College: Make It Happen, Be A Leader! - By David Hanscom
- Club College: Club Mixing--The Next Level - By John Calvert
- Understanding the Pixel-Mapping Effect - By Allan Reiss

[www.mobilebeat.com/dj-university](http://www.mobilebeat.com/dj-university)

## Stealing Music = Bad

*Studies Show Overall Impact of Unlicensed P2P File-Sharing Is Negative*

The majority of research undertaken shows that overall unlicensed P2P file-sharing has a negative impact on recorded music sales. Unlicensed P2P file-sharing is also a major obstacle to a thriving digital music market as it does not reward artists, creators or investors in music. Like other forms of piracy, it provides unfair competition to an enormous range of legitimate sites and services that music consumers have access to across the world.

IFPI (International Federation of the Phonographic Industry) has noted the American Assembly's Copy Culture Survey, undertaken with "support from a research award by Google," which has been trailed in some media outlets and could lead to some misunderstandings. The report's author, Joe Karaganis, writes that "US P2P users have larger collections than non-P2P users (roughly 37% more). And predictably, most of the difference comes from higher levels of "downloading for free" and copying from friends/family." But some of it also comes from significantly higher legal purchases of digital music than their non-P2P using peers—around 30% higher among US P2P users."

While previous studies have shown that some unlicensed P2P network users also pay for music, and a few are serious fans who pay a lot, they are far outnumbered by the bulk of unlicensed P2P network users who pay little or nothing for music. Research by The NPD Group during 2010 in the US found that just 35% of P2P users also paid for music downloads. P2P users spent US\$42 per year on music on average, compared with US\$76 among those who paid to download and US\$126 among those that paid to subscribe to a music service. The overall impact of P2P use on music purchasing is negative, despite a small proportion of P2P users spending a lot on music. That finding was corroborated by a study in Europe by Jupiter Research in 2009.

A more recent review of studies on the impact of piracy, *Assessing the Academic Literature Regarding the Impact of Media Piracy on Sales*, by Michael D. Smith and Rahul Telang of Carnegie Mellon University, concluded that the vast majority of these studies found that piracy harms media sales.





As a DJ, your job is to give the crowd an experience they'll never forget. Add a whole new **DIMENSION** to your DJ game, and substantially **GROW YOUR BUSINESS** by incorporating stylish, decorative and functional scrims to your setup.

Manufactured with the highest of quality, Odyssey's **PROFESSIONAL DJ SCRIMS** include a diverse assortment of decorative covers, screen decors, and functional panels. Our unique DJ Facade series consists of a patent-pending double-layer fabric construction that reduces hot spots and delivers richer projected light colors, and is constructed of lightweight aluminum allowing for easy mobility.

**Step up your DJ setup, and build your business.**



**STYLISH. DECORATIVE. PROFESSIONAL.**

Odyssey Innovative Designs is also known as **ODYUSA** INNOVATIVE DESIGNS. Odyssey is an industry-leading designer and manufacturer of professional mobile accessory solutions for the DJ, musical instruments, and pro audio markets. Founded in 1995, Odyssey has brought to market hundreds of unique products and continues to lead the industry with innovative patented products. With numerous technology and design awards, Odyssey has established a worldwide reputation for innovation, quality and design. The Odyssey group of companies includes Show Solutions and BC Cases.



809 West Santa Anita Street San Gabriel, CA 91776 Tel: 626.588.2528 • Fax: 626.588.2525 • [www.odysseygear.com](http://www.odysseygear.com)



## Pioneer Player Brings Sound Sources Together

**Pioneer** has unveiled its next generation flagship CDJ player, the **CDJ-2000nexus**, offering exciting features, including Wi-Fi® connectivity—a first in the industry, plus compatibility with Pioneer's new rekordbox™ app for iOS devices and new functions such as Beat Sync, Wave Zoom and Slip.

The CDJ-2000nexus can utilize different music sources, from a hard drive to USB thumb drive and/or SD memory card, and now for the first time, an iPhone, iPad and iPod touch and a computer via Wi-Fi. Using Pioneer's rekordbox App to create playlists, cue/loop points, beat location settings, waveform analysis and more, users can temporarily transfer the content wirelessly through Wi-Fi to the CDJ-2000nexus.

The new unit features a large, full-color WQVGA 6.1-inch LCD panel for displaying song titles and album art as well as detailed track information. The Wave data of each song is also illustrated on screen and the new Wave Zoom function provides five different levels of magnification of the wave data which are color-coded according to bandwidth.

[www.pioneerdjusa.com](http://www.pioneerdjusa.com)



## Assume Control

Check out these new hardware controller choices for DJ software:

**Denon DJ** invites you to "own the party" with their new **MC2000 DJ Controller**. Features include: designed specifically for Serato DJ Intro software (included); plug & play, USB bus powered; full MIDI mapping to other DJ software; Denon DJ "Professional Grade" construction; intuitive file browsing controls; built-in audio interface, mic input /line input. [www.denondj.com](http://www.denondj.com)



**Pioneer's DDJ-SX DJ controller** also utilizes Serato DJ software as the basis for its control layout and ergonomic design, integrating special trigger pads and controls. The new unit employs larger jog wheels for precise mixing and scratching, multiple inputs for expandability, and 4-channel mixing flexibility. [www.pioneerdjusa.com](http://www.pioneerdjusa.com)

**Stanton®**, part of the Gibson Pro Audio division, announced the next evolution of the SC-IX operating system which powers the **SCS.4DJ Complete Digital DJ System**. It's powered by state-of-the-art processors, removing the need for an external computer when performing. This

means a DJ can simply plug in a storage device and start mixing using the built-in decks, mixer and high resolution color display. [www.stantondj.com](http://www.stantondj.com)



## Mixers Move Forward on Foundation of the Past

**American Audio** has introduced the **MXR Series of controllers**, which provide a way to control your professional audio software without having to sacrifice the benefits of traditional DJ mixers. The three models in the MXR Series—the 10 MXR, 14 MXR and 19 MXR—all give you the tactile feel of a classic analog DJ mixer while utilizing your favorite computer music programs. MIDILOG™ channel inputs are a key element of the MXR Series, giving the user the option of using MIDI or analog inputs on all available channels.

Unlike previously available MIDI controllers, the MXR Series includes all the essential features of professional-quality DJ mixers, such as balanced XLR outputs, line/phone inputs, output level LEDs, multiple mic inputs (3 mics on the 19 MXR, 2 on the 14 MXR, 1 on the 10 MXR), stereo headphone input and replaceable crossfaders with curve adjust. At the core of each MXR unit, a DSP sound card with

a 4- in/4-out audio interface allows for seamless audio mixing of everything from Macs and PCs to old-school analog inputs. For more information please consult the company website.

[www.americaaudio.us](http://www.americaaudio.us)

## Headphones By DJs, for DJs

**V-MODA**, the mega-selling, trusted designer of headphones has announced their highly-anticipated **M-100 headphones**, designed by and for mobile music enthusiasts. V-MODA uniquely crowd-sourced the input of hundreds of audiophiles, journalists, producers and renowned DJs around the globe.

The M-100 features 50mm Dual-Diaphragm Drivers and dual inputs allow the headphones to act as a virtual on-the-go mixer, and patent-pending V-CORK seals allow the discerning



listener to perfectly balance the audio. The optional Coil Pro cable with locking mechanism allows extended freedom with an instrument of choice on stage, at home or in the DJ booth. Road warriors will revel in novel compact features including the vault-like CLIQFOLD hinge mechanism that uniquely folds the M-100 into V-MODA's famous exo-skeleton carrying case.

The M-100 includes two detachable Kevlar-reinforced cables, a remastered SpeakEasy microphone cable and many other enhancements.

[www.v-moda.com](http://www.v-moda.com)



## LED Fixtures

### Hyper 363 Lite White

36 3watt warm and cool white diodes  
in a small compact casing!

**\$250**



### Hyper 183 RGB

18x3watt, compact casing.  
Now with double yoke!

**\$179**



### Hyper 363 Pro RGB \$250

LED Wash Lights in  
Black or White casing:  
60x3watts Outdoor: **\$569**  
36x3watts Zoom: **\$349**  
36x3watts RGB: **\$250**  
36x1watts RGB: **\$199**



### Hyper Bar 843 RGB

84x3watt RGB diodes with  
digital display, 1m long

**\$569**



### Hyper Panel 288 RGBAW

Red, Green, Blue,  
Amber & White

**\$169**



### Hyper Bar 252 RGB

252: 10mm RGB diodes with digital display,  
1m long

**\$169**

252W: 10mm RGB diodes with digital display,  
1m long, IP65 outdoor rated,  
**\$199**



**ELC**



**ENX**



**64514**



**DYS**



**HPL 575**



**MSD 250/2**



LED Replacement Bulbs. PARs, MR16s, Bi-Pin, &  
more. Our LED bulb selection is growing!

## Your Source For Lamps and Fuses!

**Low Prices on  
Brand Name Products**

**BULBRITE PHILIPS**  
**EIKO SATCO Halco**  
LIGHTING TECHNOLOGIES  
**OSRAM USHIO** 



# Let's Party Like It's 1977

BUT ALL REUNIONS HAVE SOME THINGS IN COMMON

Jay Maxwell

**P**eople have a fascination for asking “whatever happened to” someone from the past. Entire television shows have been filmed where the topic is to look back at a child star or someone from a popular sitcom that we brought into our home every Saturday night for years via our remote control, but once the series ended, we never saw the star again. We want to know what happened to them.

The same is true for music artists who had that one big hit, but after the song is finally stored on the shelf with the rest of our catalogued albums, we forget about them. That is, until one day while dusting the collection, we pause to wonder what they might be doing now... Are they singing at a local venue in their hometown? Did they become a record producer? Or are they asking customers if they want fries with their meal through an intercom system at the corner burger joint? This particular fascination with wondering what people from our past are currently doing is one of the reasons that reunions, be it family, high school, or military, are still so popular today. We want to know what has happened to them.

Of course it is always a thrill to get together every five or ten years with those that you don't see on a regular basis and share a hug and enjoy a laugh or two from reminiscing about the past. But part of the reason we enjoy coming together with old acquaintances is to see where they are now in life. We want to find out their current marital status, whether they have any more children or grandchildren since the last time we saw them, and whether or not their career has changed.

Perhaps you're thinking that with social sites like Facebook, the need to get together to “catch up” has been diminished. There's some truth to that, I believe, but nonetheless, humans have a natural need to be around other people—especially people that they feel

an attraction for based on some mutual bond. Such a bond is found among people who graduated together.

## LEVERAGING NOSTALGIA

One of the best ways to understand a client's needs and desires is to put yourself in their shoes. Understanding why people get back together every few years is essential if you want to effectively entertain them. Knowing that they came there to catch up with old friends and also to have a great time, there will be two distinct playlists necessary for the event. The first list will include music for the social hour, while the next list will be the tunes to spin for the dance portion of the night.

The social hour list will be music that will help create the necessary mood during the early stage of the gathering. If it is a 35th high school reunion, then play music from 1976-1977. The songs listed on the first chart in this issue represent some of the top songs from the senior year of high school for those who graduated 35 years ago. The criteria for these songs to be included were that they all had to be hits on the radio, had to be upbeat, but not necessarily danceable, and the list had to include songs that would please rock, pop, and R&B fans.

The next list is unique for my article, because rarely do I include a list that isn't a “top requested” list going from least requested to most requested similar to any Top 40 countdown list heard on the radio. This list is a mixture of songs in the order that I would suggest playing them during the event, if I were playing for a 35 year high school reunion. Notice that the list includes a wide variety of music, including an ample selection of songs that were not recorded until many years after the class graduated. Some of the songs are current hits. The rationale behind the order of the songs on the list is the same as your own experience I'm sure. Once the flag is dropped to start the dance, you want to lay down the power tracks first to break the ice. Looking at the top ten songs listed, you are possibly thinking, “Yep, these are the ones I use on a regular basis to get almost any party started.” Remember, that the key to DJing a successful high school reunion is to play just the right mix of songs from the graduating class year, today's music, and the all-time party classics.

## LONG DISTANCE DJING

If you're wondering why I picked 1977 for a reunion year for this issue, I assure you it was no random selection. My own 35th high school reunion occurred recently. Unfortunately, I couldn't attend the event because I was already booked to do another event and couldn't go to my own reunion. It was five years ago when I last saw many of my high school pals at the



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.



# The key to DJing a successful high school reunion is to play just the right mix of songs from the graduating class year, today's music, and the all-time party classics.

30th reunion. It was at that reunion where my classmates saw me in action for the first time in 30 years. The last time they had heard me DJ, it was during my junior and senior year in high school when I was on the radio during the weekends.

Once I told my high school buddy that I couldn't make it this year, he *then* asked if I could at least DJ the event. I was confused—how could I DJ the event if I couldn't be there?

What he was doing was requesting that I provide the music for the reunion. I said yes, I'd be glad to make several CDs to be played at the event. This is what makes this issue's list both personal and unique for me. It is unique since I had to imagine what my former classmates would want to hear. Regardless of how long you've been a DJ, you know that reading the crowd means you are always looking at clues from the dance floor as well as taking requests. So, making the mix ahead of time was certainly a shot in the dark. The mix, as printed here, was the order that I sent to be played.

## SOCIAL HOUR '77

	SONG TITLE	ARTIST
1	WELCOME BACK	JOHN SEBASTIAN
2	HELLO OLD FRIEND	ERIC CLAPTON
3	RIGHT BACK WHERE WE STARTED FROM	MAXINE NIGHTINGALE
4	SATURDAY NITE	EARTH, WIND & FIRE
5	ROCKIN' ME	STEVE MILLER BAND
6	ENJOY YOURSELF	JACKSONS
7	STILL THE ONE	ORLEANS
8	LIDO SHUFFLE	BOZ SCAGGS
9	LIVIN' FOR THE WEEKEND	O'JAYS
10	SHOWER THE PEOPLE	JAMES TAYLOR
11	I WISH	STEVIE WONDER
12	DON'T STOP	FLEETWOOD MAC
13	STRAWBERRY LETTER 23	BROTHERS JOHNSON
14	MARGARITAVILLE	JIMMY BUGGETT
15	COULDN'T GET IT RIGHT	CLIMAX BLUES BAND
16	HEAVEN MUST BE MISSING AN ANGEL	TAVARES
17	JET AIRLINER	STEVE MILLER BAND
18	LOVE ROLLERCOASTER	OHIO PLAYERS

	SONG TITLE	ARTIST
19	MOONLIGHT FEELS RIGHT	STARBUCK
20	SERPENTINE FIRE	EARTH, WIND & FIRE
21	SILLY LOVE SONGS	PAUL MCCARTNEY & WINGS
22	DISCO LADY	JOHNNIE TAYLOR
23	HEARD IT IN A LOVE SONG	MARSHALL TUCKER BAND
24	I LOVE MUSIC	O'JAYS
25	IT'S SO EASY	LINDA RONSTADT
26	MAINSTREET	BOB SEGER
27	RUBBERBAND MAN	SPINNERS
28	SO INTO YOU	ATLANTA RHYTHM SECTION
29	GETAWAY	EARTH, WIND & FIRE
30	FLY LIKE AN EAGLE	STEVE MILLER BAND
31	DREAMS	FLEETWOOD MAC
32	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME	BARRY WHITE
33	CAR WASH	ROSE ROYCE
34	LOWDOWN	BOZ SCAGGS
35	SIR DUKE	STEVIE WONDER
36	SMOKE FROM A DISTANT FIRE	SANFORD TOWNSEND
37	WHATCH GONNA DO?	PABLO CRUISE
38	AFTERNOON DELIGHT	STARLAND VOCAL BAND
39	TAKIN' IT TO THE STREETS	DOOBIE BROTHERS
40	TAKE THE MONEY AND RUN	STEVE MILLER BAND
41	BACK IN LOVE AGAIN	L.T.D.
42	GO YOUR OWN WAY	FLEETWOOD MAC
43	GOT TO GIVE IT UP	MARVIN GAYE
44	MORE THAN A FEELING	BOSTON
45	WHAT'S YOUR NAME	LYNYRD SKYNYRD
46	SING A SONG	EARTH, WIND & FIRE
47	THINGS WE DO FOR LOVE	10CC
48	YOU'RE MY BEST FRIEND	QUEEN
49	LOVE MACHINE	SMOKEY ROBINSON
50	DON'T GO BREAKING MY HEART	ELTON JOHN & KIKI DEE
51	I'LL BE GOOD TO YOU	BROTHERS JOHNSON
52	JUNGLE LOVE	STEVE MILLER BAND
53	LOVE HANGOVER	DIANA ROSS
54	NIGHT MOVES	BOB SEGER
55	SWEET THING	RUFUS



My hope is that my many years of watching people dance to certain songs paid off the night of the reunion. After I sent my friend the CDs he was ecstatic when he saw the music and said that was exactly what he wanted and he would be in charge of providing a sound system for the party. I did leave him with one word of advice, a kind of guarantee of what would happen since he was in charge of the music. Be ready with a few other songs too, because somebody will come up during the party, even if everyone is one the dance floor, and ask you to “Play Something We Can Dance To!” **MB**

## PARTY TIME!

SONG TITLE	ARTIST
CUPID SHUFFLE	CUPID
BOOGIE SHOES	K.C. & THE SUNSHINE BAND
DON'T STOP TIL YOU GET ENOUGH	MICHAEL JACKSON
BRICK HOUSE	COMMODORES
ELECTRIC (SLIDE ) BOOGIE	MARCIA GRIFFITHS
PLAY THAT FUNKY MUSIC	WILD CHERRY
PARTY ROCK ANTHEM	LMFAO
HAVE I TOLD YOU LATELY	ROD STEWART
CAN'T GET ENOUGH OF YOUR LOVE, BABE	BARRY WHITE
CHA-CHA SLIDE	CASPER
STAYIN' ALIVE	BEE GEES
YMCA	VILLAGE PEOPLE
SINGLE LADIES	BEYONCE
LOW (APPLE BOTTOM JEANS)	FLO RIDA
MACARENA	LOS DEL RIO
DANCING QUEEN	ABBA
WE ARE FAMILY	SISTER SLEDGE
WOBBLE	V.I.C.
EASY	COMMODORES
SHOUT	ISLEY BROTHERS
TWIST AND SHOUT	BEATLES
HEY YA!	OUTKAST
I GOTTA FEELING	BLACK EYED PEAS
CELEBRATION	KOOL & THE GANG
DECEMBER, 1963 (OH WHAT A NIGHT)	FOUR SEASONS
HOW DEEP IS YOUR LOVE	BEE GEES

SONG TITLE	ARTIST
COUNTRY GIRL (SHAKE IT FOR ME)	LUKE BRYAN
BEST OF MY LOVE	EMOTIONS
YEAH!	USHER
GOOD FEELING	FLO RIDA
BILLIE JEAN	MICHAEL JACKSON
LOVE SHACK	B-52S
THAT'S THE WAY (I LIKE IT)	K.C. & THE SUNSHINE BAND
SUPER FREAK	RICK JAMES
LETS GET IT STARTED	BLACK EYED PEAS
TEAR THE ROOF OFF THE SUCKER	PARLIAMENT
TONIGHT'S THE NIGHT	ROD STEWART
I WILL SURVIVE	GLORIA GAYNOR
DAZZ	BRICK
SEXY AND I KNOW IT	LMFAO
K-WANG	KHIA
BUST A MOVE	YOUNG MC
CMON N' RIDE IT (THE TRAIN)	QUAD CITY DJS
MOVES LIKE JAGGER	MAROON 5
U CAN'T TOUCH THIS	MC HAMMER
FOOTLOOSE	KENNY LOGGINS
FOOLED AROUND AND FELL IN LOVE	ELVIN BISHOP
SWEET HOME ALABAMA	LYNYRD SKYNYRD
CHICKEN FRIED	ZAC BROWN BAND
CALL ME MAYBE	CARLY RAE JEPSEN
GIVE ME EVERYTHING	PITBULL
GETTIN' JIGGY WIT IT	WILL SMITH
BABY, I LOVE YOUR WAY	PETER FRAMPTON
BOOGIE NIGHTS	HEATWAVE
COTTON EYE JOE	REDNEX
INTERNATION LOVE	PITBULL / CHRIS BROWN
DYNAMITE	TAIO CRUZ
WALK THIS WAY	AEROSMITH
FLOAT ON	FLOATERS
I'M YOUR BOOGIE MAN	K.C. & THE SUNSHINE BAND
MY KINDA PARTY	JASON ALDEAN
OLD TIME ROCK & ROLL	BOB SEGER
YOU SHOOK ME ALL NIGHT LONG	AC/DC
BLACK BETTY	RAM JAM
YEAH 3X	CHRIS BROWN
STILL CRAZY AFTER ALL THESE YEARS	PAUL SIMON
I'VE HAD THE TIME OF MY LIFE	DIRTY DANCING SOUNDTRACK



# IT'S YOUR TURN.

## HERCULES WORLD TOUR:

Rio, Madrid, Barcelona, Paris, London, Toronto, NYC, Miami, Milan, Tokyo, Amsterdam, Moscow

## DJCONSOLE RMX2

*The tools for creativity are here.  
Your are the next.*

- ▶ The ideal tool for the talented generation of mobile DJs looking for professional gear combining performance, versatility, mobility and affordability.
- ▶ The worthy successor of the Hercules DJ console RMX.
- ▶ The first controller in its category boasting a high-resolution 96 kHz/24 bit audio interface for **Windows® (ASIO)** and **Mac® (Core Audio)**.

DJ software  
included:

**VIRTUAL DJ**



**Digital Core. Analog Roots.™ > 10 years in Computer DJing.**

[www.herculesdjmixroom.com](http://www.herculesdjmixroom.com)

**HERCULES**  
DJ MIX ROOM

Join us at [www.facebook.com/HerculesDJMixRoom](http://www.facebook.com/HerculesDJMixRoom)  
And follow the Hercules DJConsole RMX2 World Tour!



© Guillemot Corporation S.A. Hercules® is a registered trademark of Guillemot Corporation S.A. Microsoft® Windows® XP, Vista and 7 are registered trademarks of Microsoft Corporation in the United States and/or other countries. Intel® Core™ are trademarks of Intel Corporation. Apple®, the Apple logo and Mac OS® are registered trademarks of Apple Computer, Inc. All other trademarks and brand names are hereby acknowledged and are property of their respective owners. Illustrations not binding.



[www.hercules.com](http://www.hercules.com)



# Why Wedding Toasts Bomb—and What You Can Do About It

## SET YOUR COURSE FOR SPARKLING TOASTS

By Tom Haibeck

**A**s a mobile entertainer, you've no doubt seen it all with wedding toasts: The drunken uncle who makes a total fool of himself. The panic-stricken maid of honor visibly shaking at the podium. The father of the bride who delivers a twenty minute sermon on marital success. The best man who offends the entire room with off-color jokes and inappropriate stories. The painfully boring elderly aunt who rambles on and on and on and on and on...

Unfortunately, many families underestimate the potential for those kinds of situations to arise at their wedding. So it behooves you, as the professional they've hired to help plan, conduct and oversee the wedding reception, to be proactive in helping them steer clear of those disasters.

Because when they look good, you look good (and vice-versa). Here are ten tips to help ensure your wedding toasters shine:

**1. Choose the right speakers.** Encourage the bride and groom to give serious thought to who they chose to speak at their wedding. The act of public speaking can be absolutely terrifying to some people—yet they're cast into a role (as best man or maid of honor) that requires them to deliver a speech to several hundred people. Give them an "out" if necessary—or offer to pre-record their toast in advance.

**2. Limit the number of speakers.** No matter how good a lineup of speakers might be, there is a limit to the guests' attention span. My rule of thumb is that the "formal" part of a wedding reception (like most any corporate event) should be scheduled for after dinner, and that the total time allotted for it should be about 20 minutes. Tailor your speaker lineup accordingly.

**3. Take control of the microphone.** Work with the bride and groom (and other decision-makers) to nail down a pre-approved event agenda that clearly spells out who is going to offer toasts. Do NOT give up the mic to anyone not on that list.

**4. Brief speakers in advance.** Most people asked to make a wedding toast have no idea what to say and what to expect. Educate them in advance about the need to focus their toast on the bride and groom ("It's about them, not you"); to personalize their toast and honor the wedding couple ("It's a toast, not a roast"); and to limit their talk to a maximum of three or four minutes. You might also give them a copy of the event agenda to help give them a sense of the overall event and their place within it.

**5. Encourage them to get started early.** Most people tend to procrastinate in preparing a wedding toast. Then they panic and scribble something down on the back of a napkin on the day of the wedding. Suggest to them that the quality of their toast

will be in direct proportion to their level of preparation. A well-considered, thoughtful toast that's rehearsed in advance is their prescription for success at the podium.

**6. Pre-approve their material.** Some wedding emcees require all wedding toasters to submit their speech in writing in order to earn the right to speak. While that can help ensure quality control, it might be a little much for some folks. As an alternative, you might simply offer to review their toast and provide feedback if they send it to you no later than ten days prior to the wedding.

**7. Encourage them to rehearse in advance.** One of the reasons people tend to ramble on too long with their toast is that they simply have no sense of what they can actually cover in three or four minutes. Suggest they rehearse in advance and time themselves.

**8. Coach them on the day of the wedding.** People who rehearse their toast in the actual room where the reception is to take place tend to be a lot more comfortable when they go live. Encourage them to do so—and allow them to rehearse with the microphone (with some coaching from you).

**9. Invest in a lectern.** Have you ever tried to hold a microphone in one hand and your speaking notes/champagne flute in the other? Make it easy for toasters by providing an actual lectern for them to use in spreading out their speaking notes. Here are links to a couple of companies that will custom-design a lectern with your company logo on it: <http://podiumpros.com/> or [www.forbesindustries.com](http://www.forbesindustries.com).

**10. Be proactive when necessary.** Drill down on the bride and groom's expectations of your potential action should a speaker drone on too long, use off-color material or appear inebriated. Agree on some sort of hand signal should they wish for you to bring up the music and cut power to the mic. Guests will understand if the situation warrants it. **MB**

*Tom Haibeck is the author of the bestselling book, **Wedding Toasts Made Easy**. Go to [NoMoreBadToasts.com](http://NoMoreBadToasts.com) for details on how you can provide every one of your wedding toasters with a complimentary copy, for just \$97 a year.*







# Live X

## Sound Better.

Designed for the most demanding live performances, the new Live X family of powered and passive PA loudspeakers sets new standards for portable sound. Everything Electro-Voice has learned making audio systems for the world's biggest events is built into Live X:

- Precision-engineered components for best-in-class performance
- Lightweight wood cabinets for ease-of-use and real-world durability
- Stackable or pole-mounted designs and integral monitor angles for maximum versatility

All at a price point previously unheard-of for loudspeakers of a similar pedigree.

**Powered Loudspeakers**  
**12 | 15 | 18**

**Passive Loudspeakers**  
**12 | 15 | 2x15 | 18**

 **Electro-Voice**  
professional audio equipment

**Electro-Voice has got you covered!**  
Buy any two Electro-Voice Live X loudspeakers with covers and get a mail-in rebate for the cost of the covers!  
Offer runs November 1, 2012 - December 31, 2012  
[www.electrovoice.com/rebateform/livexcovers](http://www.electrovoice.com/rebateform/livexcovers)

©2012 Bosch Security Systems, Inc.





BROUGHT TO YOU BY

DigiGames

# Simplify Your Business

## FOCUSING ON WHAT'S REALLY IMPORTANT

By Rob Johnson

**A** productive business has a different meaning and a different value for every person. For me, it means eliminating all but the essential chaos.

With all the things I am involved in, I find myself prioritizing as much as possible these days. I spend as much time as I can doing what's most important. I believe this approach can change your outlook on life, your health, and your personality. Get rid of many of the unimportant things you do, so you can spend time with people you love and do the things you love.

Performing mid-week shows has been awesome for me. It makes it easier when I don't have to rely on working EVERY weekend, when my family is free and wants to spend time with me.

I hear a lot of people say "I don't do this for the money. I do it for the fun." IF that is truly your business plan, then guess what, it's probably not a business. It's probably a hobby. I am NOT going to get into a debate. I truly don't care. If that works for you, awesome. I am just clarifying that THIS article is written for those that are performing and running their company as a business.



Rob Johnson has hosted Trivia Parties and Game Shows for over 10 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. Rob is also the owner of The

Music Man, Inc. and performs comedy stage hypnosis shows as The Hypno Man. He has also presented his "Midweek Money" seminar at multiple conferences and conventions including Mobile Beat, WEDJ, Wedding MBA, WedPro2011, ArmDJs, and various ADJA events. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com.

Get rid of the clutter, both physical and emotional, so you are left with only that which gives you value. This isn't always a simple process. It's a journey, not a destination. My entire world revolves around my family. I have a beautiful wife and three awesome and very active sons, age 16, 14 and 12. Every decision I make is based on providing a better life for them. All the businesses decisions I make come back to my core principles. What is going to be best to give my family the life they deserve?

If you're interested in simplifying your life, Guide yourself by these two simple rules:

- **1. Identify what's most important to you.**
- **2. Eliminate everything else.**

This is just the overall guideline. It's not terribly useful unless you can see how to apply that to different areas of your life, so I offer you some suggestions to move in the direction of simplification.

**1. Make a list of your top four or five important things.** What's most important to you? What do you value most? What four or five things do you most want to do in your life? Simplifying starts with these priorities, as you are trying to make room in your life so you have more time for these things.

**2. Evaluate your commitments.** Look at everything you've got going on in your life. Concentrate on the things that help you achieve your goals.

**3. Learn to say no.** This is actually one of the key habits for those trying to simplify their lives. If you can't say no, you will take on too much. Many DJs and entertainers go through life trying to "book every gig" they can. Volume. Volume. Volume. Several years ago I learned to go after the RIGHT gigs for me. This might have been the single best decision I made for my business. It doesn't even remotely concern me any more when someone doesn't book me. I didn't "lose a booking to someone else." They were never my

customer and I am fine with that. I will likely book a better event, and if not, I will have a great night with my family. I win either way.

**4. Purge your stuff.** If you have not used it in a long time, you likely don't need to own it. Sell the "stuff" you are holding onto and use that money to reinvest in something that you will use. (Like maybe a DigiGames system—LOL.) If you have some equipment that you purchased and haven't used to its full potential, you should decide whether or not you CAN make it profitable for you. Network with someone who IS making it work and find out how you can too.

**5. Spend some time alone.** This can be good for you, because this quiet time is necessary for finding out what's important. I travel a lot. When I am away from home I am able to focus on planning and thinking. I don't always get time to do these two things at home. I really spend the majority of my "off time" with my family. My wife and I joke all the time that we don't know any couple that is together as much as us. 17 years and still going strong...I guess it works for us.

**6. Learn to do nothing.** Doing nothing can be tough, but it should be a part of everyday life. I have a hard time with this one. I have to force myself to just relax and enjoy the moment.

**7. Go for quality, not quantity.** This goes back to what I said before. I would MUCH rather do a 90-minute game show or stage hypnosis show and earn more than an entire week's worth of karaoke shows in bars.

**8. Fill your day with simple pleasures.** Have fun. I try to have fun with everything I do. To me, getting kicked out of an Irish pub is fun. Find the things that are fun for you and make sure they are part of your life on a regular basis.

I know a lot of people that hate their jobs and careers. I love entertaining. I love making people laugh. I LOVE making money doing these things. It is a great BUSINESS to be in. **ME**



# ATTENTION MOBILE ENTERTAINERS



"How would you like to increase your monthly sales by \$1,000 or more?"

It's easy with new DigiGames wireless game show systems



You look for ways to add excitement to your events. It makes each event fun for you and everyone else. You want referrals, repeat accounts, and cash.

*It's time to add trivia!*

Many entertainers upsell their dances with 1/2 hour of trivia for \$100 or more. Don't be the last in your area to offer trivia-based TV shows like Jeopardy, Name that Tune (or Video), Wheel of Fortune, Minute to Win It, Deal or No Deal, Who Wants to Be a Millionaire and other fun games. The fact is people LOVE trivia games. Now you can make money by offering TV-style trivia games at your events.

Our wireless models allow everyone in your audience to participate in a TV-style game show format. Our lock out systems light up and identify who pressed their buzzer first. This proven method is more attractive than the old-fashioned pen and paper method. DigiGames systems can be ordered as stand-alone with host remote or as computer controlled to work with our growing catalog of customizable TV-Style software games.

Make more money and book more shows with a DigiGames TV-Style trivia game system.

**CALL CENTER: 1-888-874-8427**  
**WWW.DIGIGAMES.COM**



# LET'S GET INTERACTIVE...

**INFORMATION AND PREPARATION  
WILL HELP YOU ACHIEVE NON-CHEESY  
AUDIENCE INTERACTION**

By Todd Mitchem

In 2005, while attending a Mobile DJ Conference, I encountered one very excited DJ. He came up to me with such excitement you would have thought he was about to tell me about winning the lottery. Over the last thirteen years I have met many DJs like this one who have come up to me and shared their excitement about learning to perform at a higher level. However, this appeared to be a slightly different interaction.

I could see on this man's face a different look that I had not seen before. His excitement was tainted with an eagerness to put me in my place. Then when we were finally face to face he came out with this statement, "Todd, I am not sure you are aware of the trends, but your interactive performances, and teachings are a dead thing? Interactive performance is a cheesy dying art of the past that no one, especially corporations, will pay for anymore."

To understand me is to understand this article on a deeper level. I have never been one to subscribe to the idea that trends, or worse yet, the opinions of other people, dictate my actions or



# ...BUT NOT ANNOYING!

ideas. In fact I believe that we are in control of what we put into the world and that as professionals we set the trends. As Steve Jobs once put it, "Trend chasers never put a dent in the Universe and I am here to put a dent in the Universe." As the DJ above rattled off his opinion of the current trend of every event in the future, I humbly said, "That is your opinion." To which he replied, "NO! That is fact!"

## CASE STUDY IN CONTROLLED CRAZINESS

Then, in 2006, I was hired by Pizza Hut to produce (along with the team at Eagle's Flight for which I am a VP of Business Development) four training modules of very high level leadership learning. It would also be my task to facilitate this learning in front of 2,500 restaurant managers for the entire four-day conference. The one catch my client emphasized was that this group expected energy, interaction and engagement. The normal "death by PowerPoint" was not going to get the job done. My team and I spent two months designing, developing, and rehearsing every piece of learning until we had it perfected. One piece, however, was missing. On the last day we needed something special to electrify the audience beyond normal convention-style material. I was asked to come up with something that would literally rock the audience to its core as we kicked off the last day. This was a huge audience and they would not tolerate anything hokey or cheesy. What was I to do?

## HANDS UP...NOW, JUST DO WHAT I DO...

As the lights went up, at 8:30 in the morning, I took the stage dressed in a Spartan cheerleader outfit and hit the stage with explosive energy. The audience was surprised to say the least. I then stopped the intro music and created a competition between each half of the audience. I controlled every second of this and then as "Rock and Roll Part 2" began to play, I lit up the audience with a competitive interactive routine taken right out of my days as performance DJ in Chicago back in 1995! (See this video now at: <http://www.youtube.com/user/MitchemInteractive>) That interaction was amazing and truly launched us into the rest of our time together exactly as the client had envisioned. Success!

## INTERACTION IS NOT DEAD, BUT PLEASE... HOLD THE CHEESE!

The idea that people at events would ever stop interacting with a DJ is simply a delusion. From now until the end of time, DJs with any skills at all will be able to masterfully control any audience with interactive elements. Does this mean we can all pull out

the old Village People gear and have at a YMCA interaction like back in 1999? The answer is, it depends. Music is music and people want to sing, clap and dance to good music. The secret of effective interaction—and by the way this has always been the secret—is that you make it relevant to YOUR audience. Just like at the Pizza Hut meeting, I utilized the correct interaction with a mindset to make it relevant, while making it fun. The problem is that DJs tend to jump to the cheesy or irrelevant goofiness of an otherwise potentially awesome interactive routine and squash all possibility of it actually working.

The steps to still making interactive musical routines work, without being annoying is simple:

- Make sure the music is well known or easy to learn
- No matter what the interactive part is, keep it simple and easy to follow
- Keep your energy up, but not over the top. Less is more.
- Play down the costuming and let the audience or participants drive the silliness. Your job is to make sure you show them what you want them to do and when.
- Unless there are kids present, get rid of the blow up gear like inflatable guitars, mics etc.
- Believe in the power of a song that everyone can sing and when in doubt simply say, "Watch me and do what I do," then refer back to steps 2 – 4

(See some of these routines and more at: <http://www.youtube.com/user/MitchemInteractive>)

The main thing I want to stress is that interaction is never going away as long as there are skilled DJs who have the practiced abilities to perform the routines correctly. If I can still get thousands of corporate participants to rise out of their seats, clap their hands and sing with me, so can you. Vision what you want to achieve, plan the steps, believe it will work, and keep it simple. Then the next time your client orders the "interactive" just hold the cheese! **MB**

*Todd Mitchem, husband, father, corporate trainer, and founder of MyDJEdu.com, launching in October of 2012, has been training DJs of all styles since 2001. To learn more about Todd and MyDJEdu.com, email him at [todd@mitcheminteractive.com](mailto:todd@mitcheminteractive.com) MyDJEdu.com is an exclusive online video membership site for the serious Mobile DJ looking to better his or her skills.*

**The idea that people at events would ever stop interacting with a DJ is simply a delusion...DJs with any skills at all will be able to masterfully control any audience with interactive elements.**





## Which Are You?

**AVOID OFFENDING BY TRULY PUTTING CLIENTS' WISHES FIRST**

By Paul Kida, The DJ Coach

**I'm sure we all have seen it: the DJ who thinks he or she is the life of the party, and actually believes they should be the center of attention at any cost. This is the DJ who is more concerned about the "show" than the wishes of clients or their guests. This is the DJ on whom others hang the title "obnoxious"—and dread ever seeing again.**

On the other hand, we have also seen truly interactive DJs who have the ability to involve and engage the audience in a likable, smooth manner, without embarrassing anyone. They bring smiles to the faces of those in attendance. (And glean referrals along the way.) This kind of DJ puts the needs and desires of clients first and foremost in the planning of the event. This DJ realizes that he or she is there to provide a valued service—not to be the main attraction.

There is also a third type of DJ. This is the one who basically stands (or sits!) and plays music, makes a few announcements, if any, and that's it. No frills, no fluff, no feeling that any crowd involvement is necessary at all.

### WHAT IS "INTERACTIVE"—REALLY?

The question then becomes, "How can I be interactive without being obnoxious? Should I involve the crowd, and if so, how far do I go? What is too much?"

These are good questions to ask ourselves, so let's discuss some very good answers to these.

First of all, it would be good to define what interactive really means. Some of us tend to shy away from the word because we feel that it will mean too much involvement for us, or we may feel that we really are not the interactive type. In truth, however, all of us as disc jockeys are interactive to one degree or another, whether we realize it or not. Do you take requests from the guests at your events, and then play them? Then you are being interactive. Do you greet and welcome guests during cocktail hour? Then you are being interactive. Do you use creative ways to dismiss tables for the buffet? You get the picture.

"Interaction" simply means action between two or more parties, or in our case, between DJ and audience at any event. There may be minimal interaction, such as simply playing a song request, or more interactive things such as sing-alongs, crowd participation games, etc. Of course, I would suggest discussing this thoroughly with your client(s) beforehand to see what interactive "energy level" they want at their event.

If you have been content to do the minimum, why not step out of your comfort zone just a bit and be a little more engaging with your audience? By smoothly involving the crowd, you can create a higher level of excitement, anticipation and fun—which makes the event more memorable for attendees and hosts, and will certainly lead to more referrals for you!

### THE WRONG WAY...

This is where proper discretion is necessary, because we never want to overstep the boundaries and become an obnoxious DJ. How can we tell if we are becoming obnoxious? Besides being simply annoying, some definitions of the word "obnoxious" include being aggressive, rude, disrespectful, hostile and impolite. We all know that NONE of these characteristics should ever be displayed at any time!



*Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment ([www.jammcattsdj.com](http://www.jammcattsdj.com)), and is a regular speaker at Mobile Beat DJ Shows.*



Unfortunately, I have seen many of these traits displayed by DJs who thought they were being interactive. Imagine a DJ who wants to engage in some interactive games. There's nothing wrong with that, right? However, instead of warming up the crowd and getting them mentally involved, he just announces that, "At this time, we are going to do games!" Instead of getting to know the guests and their personalities a bit, he just starts going into the crowd and literally starts dragging people out to the dance floor to be unwilling participants. Talk about being aggressive and rude, not to mention totally disrespectful. Never mind the fact that if they are not willing to participate, the game is doomed to fail.

If we are not careful, even our words can turn out to be obnoxious. We should never curse, tell off color jokes, or use questionable language. This is especially true of wedding receptions that are usually family affairs with everyone from young children to grandparents there. Well-seasoned, respectful speech never goes out of style. It will also help you to draw in a crowd, getting to know their personalities a little better and they will actually listen to what you have to say, which opens the way to meaningful interaction.

### THE BIG INTERACTIVE PICTURE

We may associate being interactive with games, props, and the like, but that is not really what it is. As I mentioned earlier, we are



all interactive to one extent or another. The trick is to balance out HOW we interact with our audience with the kind of event the client wants—which, again, you have determined by meeting with them beforehand. I have had a bride ask that we pull a certain guest out front for a game just because they know that they have the sort of personality that loves fun and would

not be embarrassed to start things off. If you don't take the time to interview your client, then you will never know important facts like this!

If we keep a respectful attitude toward our client and their guests, obnoxiousness should never present itself as a problem. This will help us better guide and direct the crowd, putting them at ease, and it will make it easier to energize them and focus their attention where we want it to be.

A truly interactive DJ is an invaluable asset to any function. When done properly, our interaction will not even seem like interaction. It will be seen as a smooth flow of events appreciated by all in attendance. If you do this, you will bring life to your events, not to mention more referrals that turn into bookings that turn into a filled calendar!

Please send any comments on this article or suggestions for future articles or questions to [djcoach@mobilebeat.com](mailto:djcoach@mobilebeat.com). **MB**

## Gear Up For The Holidays

### SHURE

Professional  
Quality  
Microphone

List: \$139.99

▶ **\$89<sup>99</sup>**

After mail-in rebate

SM58

### Numark

iDJ Pro iPad  
Controller with  
FREE Headphones

List: \$799.99

▶ **\$499<sup>99</sup>**

\*iPad not included

IDJPRO

### CHATEL

Exciting  
Red & Green  
Mini Laser

List: \$139.99

▶ **\$68**

MINLASERRGX

### Energetic Lighting Effect

List: \$279.99

▶ **\$199<sup>99</sup>**

QUADPHASE

### AERIAL

Metro  
Series  
Headphones

List: \$35

▶ **\$13**

METRO

### WeGo Package Includes:

- (1) DDJ WeGo
- (2) RP5 Monitors
- (2) XRM-120 Cables
- (1) MDRZX100 Headphones

List: \$1049.99

▶ **\$597**

Pioneer WEGOPACK

### DJ Starter Package Includes:

- (1) Mix Track Pro
- (2) SR5 Monitors
- (2) XRM-120 Cables
- (1) HPM1000 Headphones

List: \$889.99

▶ **\$448**

Numark DJ1

### Slim Par38 4-Pack L.E.D. Up-Lighting

- Compact L.E.D. Wall wash fixture
- Smooth color mixing
- Cables included
- Obey 3CL Included

List: \$638

▶ **\$319<sup>96</sup>**

CHATEL SLIMPAR38 & OBEY3CL

**idjnow.com**



Se Habla Español

Fast Free Shipping • 1-800-355-7746

Queens, NY

(718) 762-0100

181-24 Horace Harding Expy. (L.I.E. Exit 25)  
Fresh Meadows, NY 11365

Long Island, NY

(631) 321-1700

1015 Sunrise Highway  
West Babylon, NY 11704



© 2012 | DJ NOW. Prices and offers subject to change without notice. Not responsible for typographical errors.



# The Interactive Life Cycle

## A DJ HISTORY LESSON PROVIDES PERSPECTIVE ON INTERACTION

By Mike Ficher

Since I was a young child, I've sworn Converse All-Star high tops. A plethora of colors—black, orange, green, blue, white, you name it—many designs—comic panels, skeleton skateboarder, Christmas, enlarged Converse logo—varying laces—red, yellow, white and more—regardless of the prevailing fashion winds.

Frequently, kids and even adults might say, "Ah, cool Chuck Taylors!" Occasionally, they would look at my shoes with the disdain of "That's so yesterday!" or "You are so out of touch."

Sometimes, I was in fashion, sometimes, I was out of fashion. The cyclical squalls of style swirl while I sustain allegiance to the iconic footwear.

### HEAD OUT ON THE HIGHWAY

Mobile entertainers experience much the same capricious gusts of vogue-driven currents.

In the infancy of mobile entertainment, "mobile" was the compelling attribute. The mere concept that a jock could provide music outside of the comfort of the home leveraged sufficient support for a receptive business model. Expectations beyond the celebration of on-site music were minimal. How cool—we can have music at our party, our wedding or our parents' anniversary party—and we don't need a band! We can hear the records the way we hear them on the radio!

### STEPPING UP TO THE MIC

Then, DJs discovered their voices. Hey, we can do and offer more...We can emcee your event. We are like so many household products—new and improved! The first step toward shedding the nerd factor and embracing the entertainer was taken by the evolving DJ.

### BOOT SCOOTIN' HEART

Then, in the go-go 1990s, when the Internet moved from a collaboration tool only for the scientific community to a novel utility for the masses, the widespread pop-

ularity of country line dancing, the robust sales of discs featuring audience participation dances, and the nostalgic cravings for disco, all encouraged many entertainers to vacate the console for the wild west of the dance floor. The seeds of the interactive entertainer were now in full bloom.

"Interactive" became a compelling buzzword in the promotional and entertainment arsenal of mobile DJs. The perception of added value booking an entertainer who could share and lead dances, as well as emcee and play music, attracted significant business for many DJs. The entertainer was becoming the star of the show. "Look, we have someone who will help us have fun!"

Soon, trivia, raffles, contests, storybooks and more integrated into the mobile entertainer's business model. A mobile without an additional skill or two or three was viewed as a throwback, a veritable dinosaur, the eight-track of the performance universe. An event without an interactive entertainer was akin to a Super Bowl party without a healthy dose of indigestion.

### SMELLS LIKE...

Then, a funny thing happened on the way to the dance floor.

Technology relentlessly leveled the playing field, adding new ways for people to communicate, collaborate and share. Many entertainers overplayed their hands in the interactive space. Too many simply did not possess the talent or invest sufficiently to develop the varied interactive skills, polish their bits, or gain a feel for the timing and grace necessary to effectively execute the desired elements.

The word "interactive" lost quite a bit of its luster, morphing into a cautious hesitation for clients who were overly concerned that an entertainer might overshadow or, worse, infect their show

with awkward, ill-timed routines or questionable audio content. Like my Converse All-Stars on occasion, interactive fell a bit out of fashion.

### THE PRODUCERS

In an era of Facebook, Twitter, YouTube, texting, and reality television, where video and computer equipment is incredibly compact, more affordable and increasingly mobile, the focus has again shifted. No longer is the entertainer the star. Now, the client and the guests are the stars of the event.

In the contemporary world, mobiles often strike a fine balance between being entertainers and being directors, frequently commanding a stable of technology (cameras, text screens, lighting) in addition to performance skills (emcee, game director, dance leader). A mobile entertainer is now, essentially, producing a show, often with themselves cast in a critical supporting role.

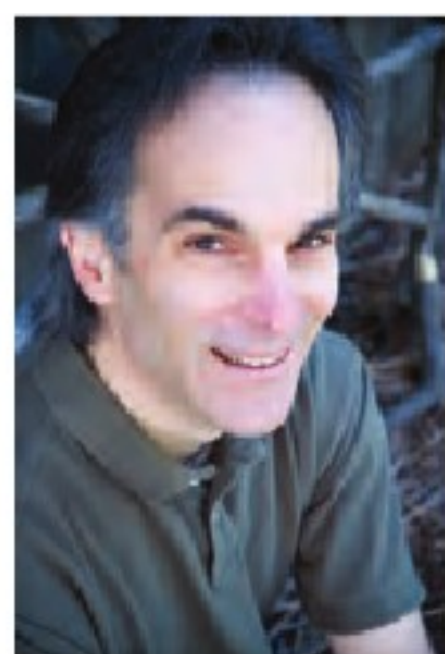
### SPIN CYCLE

Despite the often surprised reaction at its trajectory, interactivity in the mobile entertainment industry followed a typical product life cycle—introduction, growth, maturity, saturation and decline.

But this observation does not imply that interactivity has gone the way of DAT. In fact, far from a concept whose time has come and gone, like many successful products and services, interactivity has experienced the life cycle and is now enjoying rejuvenation in new ways and forms to engage and enhance events in the digital age.

That interactivity may not involve as much direct contact as in the past (with line dancing, participation dances and verbalized trivia and the like) does not dismiss its continued contribution to the profession. Mobile entertainment has been irrevocably changed by the interactive boom sparked in the 1990s, and will continue to resonate with variations on that original theme.

Like my Converse All-Stars, which used to only appear in black and white, interactive entertainers now come in more varied colors, designs and, yes, laces. And, that will never fall out of fashion. **ME**



Mobile DJ, dance instructor, emcee, voice actor, writer, teacher, and improv comedian, Mike Ficher owns and operates Dance Express, based in Bend, Oregon. A three-time presenter and host at Mobile Beat conventions, Mike has been expanding the public's definition of mobile entertainer since 1986.



Introducing

# TRUSST®

Many choices. Only TRUSST® is backed by CHAUVET®.



**Trussing built to the highest standards  
of safety and performance**

Perfect for mobile performances, nightclubs,  
and small to medium concerts

**NOW SHIPPING!**



[ChauvetTRUSST.com](http://ChauvetTRUSST.com)

A division of

**CHAUVET®**



# Strength in Numbers

## PART 1

**HOW DJ ASSOCIATIONS,  
BOTH LOCAL AND NATIONAL,  
BENEFIT YOU AND THE DJ WORLD**

By Michael Buonaccorso

An association is an organized group of individuals with a common purpose, interest or activity. If successful, they should play a critical role in establishing and growing industries.

### HISTORY OF GETTING ASSOCIATED

Early in 1976, a group of DJ services in the Toronto area met to discuss common and mutual concerns with Canada's expanding DJ service industry. At the time, the local musician's union was trying to stop DJs from entertaining at banquets and weddings by threatening to pull live entertainment from the lounges and bars in the hotels where the DJs were playing. With no organized spokesman or group to represent DJs, it looked like the threat would work. The group decided that perhaps a DJ association could be formed to give strength in numbers to a group or individual who could then deal, on behalf of all, with this and other industry concerns. The CDJA (Canadian Disc Jockey Association) was the result, incorporated in 1978.

Eventually, the Canadian Online Disc Jockey Association (CODJA), and the Canadian Association of Mobile Entertainers and Operators (CAMEO) were established, and, in 2007, they

merged. The CPDJA (Canadian Professional Disc Jockey Association) evolved from there a year later.

Across the pond, in England, near London, SEDA (South Eastern Discotheque Association) was set up in 1974 to promote a professional approach to the art of the DJ. The National Association of Disc Jockeys (NADJ) grew out of The TVDJA (Thames Valley Disc Jockey association), which started in 1978.

The States, by comparison, were far behind. It's hard to believe the first significant attempt to organize DJs in the US was not announced until Bruce Keslar did it in September of 1991 at the East Coast DJ Forum. This organization came to be known as the American Disc Jockey Association (ADJA). The first issue of their newsletter appeared as one page in the January 1992 issue of *Mobile Beat*. Keslar had already gathered chapter representation in seven areas of the US, including Baltimore, Washington, Omaha, Little Rock, Ventura County, CA, San Francisco and Philadelphia. The organization's initial goals were to provide insurance, education, equipment and music discounts. Bruce Keslar left the ADJA in 1996 and formed the National Association of Mobile Entertainers (NAME).

Outside of ADJA and NAME, few associations in the US have gained serious traction. Organized in mid-1998, USMEA (United States Mobile Entertainers Alliance) announced a new organiza-



tion to represent professional disc jockeys. In 2001 the Online DJ Association also attempted to organize a group. Both are now defunct. The Global Mobile Entertainers Association, founded by the late Art Bradlee, claims to remain active under new management, but their website has not been updated since 2011.

Regional groups, choosing independence over nationalization, have started in several areas of the country, and many have been highly successful in their respective areas.

## MAKING CONNECTIONS

So if you're considering joining an association, or wondering if the one you belong to is fulfilling your needs and/or accomplishing a greater goal, here are a few check points to consider:

**Education.** Many professional associations offer their members the chance to update their knowledge of business and trade basics through seminars, workshops, and online courses. Typical subject matter can run the gamut from gear tips and performing to advice about hiring and staff management.

**Benefits.** Many join to enjoy additional savings on DJ insurance covering general liability and equipment, music and gear, and much more. Collective buying can do what an individual can't.

**Online Resources.** The websites of most professional associations offer "members-only" sections that provide access to a variety of databases and message boards. Some act as a liason between you and the client, and quite possibly bring you new business.

**Networking Opportunities.** When you join a professional organization, you'll deepen existing business relationships and make new contacts on a regular basis. These relationships could turn out to be ongoing sources of inspiration and ideas.

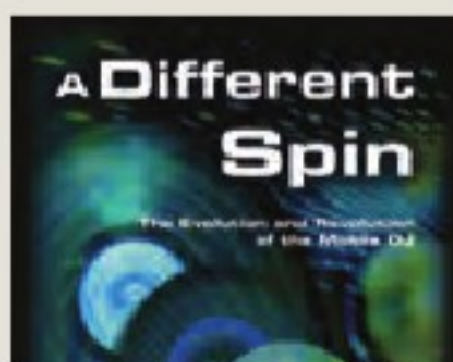
**Conferences and Seminars.** Members are often given priority registration for their organization's own conferences (if they have them), or industry events produced by others. This may include discounts on conference fees or special rates on related expenses, such as hotel reservations and car rentals.

**Publications.** Membership in many groups includes a free subscription to the organization's magazine (if they have one). Some associations also offer their members free publications and discounts on other media-based materials.

But most importantly, in the long run, associations, if run properly, should provide a collective voice for the industry. Members can be part of something together that has more impact and influence than working alone. Pick the association whose issues most closely align with your own goals and objectives and join the team! **MB**

**Members can be part of something together that has more impact and influence than working alone.**

Michael Buonaccorso is co-founder of Mobile Beat Magazine. Part of the information above is an excerpt from his book, "A Different Spin", a chronological history of the Mobile DJ industry. It is available through [adifferentspin.info](http://adifferentspin.info) or Amazon.com.





# Strength in Numbers, Part 2

**GROW YOUR PROFESSIONAL NETWORK BY BRANCHING OUT  
BEYOND THE REALM OF DJs**

By Bill Goode

**A**s a DJ and business person, one incredible way to create relationships that can expand business and lead to more events is to join an association. Beyond the DJ-specific options there are other associations that can help you establish business and personal relationships with other event industry partners. These groups include associations of caterers, venue managers, meeting planners, photographers, and others that can influence entertainment decisions and even hire entertainment.

While these groups were founded for different reasons and cater to different segments of the events industry, nevertheless they many goals in common, like bringing event pros together for networking, education, business exposure to others, and service discounts for members. Some associations are national and international in scope, but also have local chapters. Others are local organizations and have deep roots in their communities.

## ASSOCIATION OPTIONS BEYOND THE DJ NICHE

On the national and international levels, organizations of great interest to DJs include the International Special Events Society (ISES), the National Association of Catering Executives (NACE), Meeting Planners International (MPI), and the Association of Bridal Consultants (ABC). These organizations have local chapters that meet on a regular basis.

In local areas, many towns and counties usually have a local Convention and Visitors Bureau or a Chamber of Commerce. There may even be a specialty networking group that allows all businesses to network and generate leads among members.

"Here in Indianapolis, we have a very strong chapter of the International Special Events Society," says Jim Cerone, creator of *The Perfect Host* DVD series. "Friends of mine in the industry told me it was a group I should check out. I went to a few meetings as a guest, and quickly realized that it was a gathering of the finest vendors in the state. Not only that, but when I went to their national meetings—EventWorld and The Special Event—I realized that ISES is a truly an international organization, with chapters in Europe, Asia and Australia. Before I knew it, I was on our local board of directors and later served as president of our Indianapolis chapter. ISES is dedicated to continuing education and committed to teaching the importance of professionalism and teamwork. Since getting involved with ISES, my business and bookings have soared. However, like with any other group, you only get out what you put in.

Ted Crowder, owner of Atlanta Bands and DJs, has been a member of the local NACE chapter in Atlanta and highly recommends the group.

"While there are several fine networking organizations here in Atlanta, I enjoy going to NACE because, personally, I prefer evening meetings and NACE is concentrated largely on catered events and the people involved with them. My first NACE meeting was in early 2000 and I enjoyed the networking as well as the education program at that meeting so much, I joined the following month and have been a member ever since. After less than a year, I joined the board of directors to not only help 'steer the ship,' but also to get as much out of my membership as I could."

Mike Walsh, Director of Events at Ampd Entertainment, is a member in both the local Atlanta chapters of ISES and NACE and has enjoyed great success by leveraging his memberships to grow his company.

"Having been an ISES member through my DJ business, Ampd Entertainment, LLC, for a little less than a year, has proven to be one of the best business decisions that I have made. I have truly built lasting relationships with highly sought after planners, venues, and caterers, as well as other DJs. Since joining, I have built a six-figure business in less than a year and I owe a lot of that to the relationships and continuing education that comes from being a member of organizations such as ISES and NACE."

Ryan Burger, owner of BC Productions as well as Mobile Beat, is highly active in his local chamber, the Grimes Chamber and Economic Development Organization.

"I joined because I wanted to be part of the community. Grimes is a small town that is just outside of Des Moines, and while I had joined the Des Moines chamber, I was just a small fish in the overall group. Now with the Grimes chamber that I have been a member of for 12+ years, people know us.

"When choosing an association, talk to fellow event pros to find out if they are members and to find out how to attend the next meeting as a guest. Have goals in mind that will help decide which ones to join. What type of business do I want to book? Who do I want to meet? Will I be able to make time to attend the meetings? Are the association fees a concern? Will I be able to volunteer time to help the organization? Are the goals of the organization goals I can get behind and support? Will I be able to take advantage of their educational opportunities?"

Associations are a great resource for growing business, networking, and generating leads. After becoming a member, attend the meetings, be prepared to volunteer time and talent, and serve on a committee or board. What comes back to you in friendships and contacts and your business by way of bookings and increased business will become invaluable to continued growth. **MB**

*Bill Goode is the Formal Events moderator for MobileBeat.com, owner of A Celebration with Music! in Atlanta, GA, and is Vice President of Communications for the Greater Atlanta Chapter of ISES.*





THE WORLD'S **FIRST** 5-IN-1 LED PAR



WWW.BLIZZARDLIGHTING.COM  
FACEBOOK.COM/BLIZZARDLIGHTING

ONLY  
FROM **blizzard**  
LIGHTING

The DJ history book

Order your copy today!

[www.adifferentspin.info](http://www.adifferentspin.info)

A humorous, thought-provoking,  
straight-forward look at the DJ  
industry from Mobile Beat co-  
founder Mike Buonaccorso





# Pay No Attention to the DJ Behind the Curtain

CONCEALING CHAOS OR REVEALING WIZARDRY: WHAT'S YOUR CHOICE?

By Matt Blank

One of the most puzzling pieces of gear I see at DJ conventions is the façade. It amazes me how some DJs love using one and swear by it, while others wouldn't put it in front of their booth if their career depended on it. What about this "wall" intrigues people, and what about it turns them off?

It immediately reminds me of one of my favorite childhood movies, *The Wizard of Oz*. During the movie, when Dorothy and her companions finally get to Oz to meet the Wizard, they have no idea what is happening behind the large green curtain surrounded by fire, smoke, and mirrors. What "smoke and mirrors", if any, are occurring behind the DJ's façade?

## FOUR WALLS

In speaking with DJs across the country, I've found that those who use a façade use it for a combination of four different reasons. The first reason is the most obvious that they want to hide all of their cabling and make the front of their booth look as clean as possible. This allows for an easy setup where the table can look like a RadioShack clearance table while the front is still clean. The guests will then associate that particular DJ with a clean setup, even though behind the façade it might be exactly the opposite. The second reason builds on this, adding a lighting element to the façade. The days of the rope lighting that is shaped into a star are over. With the advent of LED technology, some DJs find it to be helpful to their set design to have the façade change colors as the event progresses. This allows for a more unique setup that stands out from a typical DJ booth.

The third application of the façade is to create a front of the house and back of the house concept. Guests only see the DJ/MC when they need to. So when he or she is on the dance floor performing, the guests don't see the DJ playing the songs in the back. Most "performance style" DJs use this as their application because it simply makes life easier when they can go behind their façade and instruct their team (other DJs, dancers, etc.) about

what to do next without the guests witnessing it.

The fourth, and my personal favorite (sarcastically speaking) is when the DJ hangs his/her banner or logo from the top of the façade to advertise at the event. While I know it works for some companies, I feel the only advertising that should be happening at an event is the kind where people think of the DJ for the music that is played or the performance that is given, not the eight-foot-tall sign screaming their logo.

## LINE OF SIGHT

Personally, I would be considered a "mixing DJ" who spends most of the time at the table, rather than on the dance floor. Part of the reason I do not use a façade is that I can feel the crowd giving me their energy throughout the event. When the crowd sees me into every mix they can have a better experience at the event because they see the DJ is having fun too. Part of my "act" is that when I am mixing and people are on the dance floor, I prefer them to see my hand take the bass out of a song, or when I scratch out of another. This all goes into the performance so that the guests

feel as though they are a part of the show, and can witness how the music is being manipulated.

So whether you're a performance-based DJ who is out on the dance floor energizing the crowd, or a mixing DJ who uses proper programming and mixing to do the same, the façade creates a wall between the equipment and the crowd. Like most restaurants, the façade separates the kitchen from the seating tables and acts as a boundary between the staff and the

guests. What actually goes on in the kitchen that we do not see? Do we really want to see the chef tossing our pasta and seasoning our vegetables, or do we just want to see the finished product at our table? In the end it really doesn't matter, as it's a subjective decision each individual has to make. Just like it is in *The Wizard of Oz*, the Wizard does magical things behind the curtain, and it's up to us to let people in or keep them out. **ME**

Matt Blank is a DJ and the Production Sales Manager at Synergetic Sounds in Philadelphia (<http://synergeticsounds.com>). Starting his entertainment career during high school as a dancer for a DJ company, he went on to cultivate his natural talent for mixing music and emceeing while at Millersville University. Matt has been published in Philadelphia Brides Magazine and was a speaker the 2012 Mobile Beat DJ Show in Las Vegas.





# REDLINE SERIES

In the 1990's, Odyssey introduced the first ever bag specifically designed for the DJ community. More than a decade later, the company that pioneered a new lifestyle for the mobile artist continues to lead the industry with innovation, and now proudly presents the **REDLINE SERIES™**.

Designed for today's highly advanced digital DJ, **PRODUCER**, and **REMIXER**, the **REDLINE SERIES™** combines real-world fit and function with creative applications, addressing the demands and needs of the dynamic mobile artist.



***"Better by design"***

**BRL  
BACKTRAK**

**BRL17C**

**BRL  
RMXBP1**

**BRL  
DIGITAL**

**BRL  
DIGITAL2XL**

**BRLTECH**

**BRL  
DIGITALXL**

**BRL17W**

**BRL  
CONTROLW  
BACKSPIN2**



**ODYSSEY®**  
INNOVATIVE DESIGNS





# From Single-Op to Multi-Op...

...OR, "WE'RE GONNA NEED A BIGGER BOAT"

By Michael Edwards

Looking back to the 1970s, when I was the only DJ in my fledgling entertainment company, things were a lot less complicated. As a sole proprietor, I was responsible only for myself and the quality of my work, not just in the tiny office where bookings were cultivated and harvested, but also out at my events, where all of the seeds for future bookings were unwittingly being sown.

E-mail had yet to be invented, so it was easy for me to remember every client, since verbal contact and a level of rapport was guaranteed by a personal conversation with everyone who called my new company. They didn't "ask for me"...mainly because there was nobody there *but* me. The blame and the credit fell on the same shoulders and there was indeed nowhere to hide whenever an error was made. At the company, I wore all the hats (the DJ, the roadie, the office worker, the business manager, the sole decision-maker) and learned what to do as I went along. I tried and failed at some things and learned from the mistakes. I tried not to make them twice. Many legitimate competitors appeared for a while, tried to offer the same thing and eventually disappeared. In the process, my company grew to encompass more than just a staff of one.

## JUMPING IN, WITH EYES WIDE OPEN

I've learned that it's relatively easy to add personnel, but your business will benefit far more from adding quality personnel, rather than quantity. Great pay and benefits help any business find and keep great employees.

Adding employees and operating a real office adds a lot of other facets to any competitive DJ business. It's not as simple as finding a few more DJs and simply adding their pictures to your website to create an "instant multi-op." It's not as simple as training them all to do what you do, or giving them all the same gear and music. You can't clone a DJ's personality, musical knowledge or experience. Behind the scenes, expanding your business will mean that you'll need to become very good at doing a lot more things as well, especially if you want to compete in today's DJ market.

You may still attempt to wear all the hats, but your newly expanded business will suffer if you spread your talents too thin by trying to do it all by yourself. One of the keys to expanding any small business is to learn how to delegate and plug people into the positions where they can make a quality contribution. It certainly is hard to hand over the reigns in any area, especially when you have been solely responsible for everything for a long time.

Michael Edwards is the owner of AllStar Entertainment & UpLighting, located in Andover, MA. A member of the ADJA and the Mobile Beat Advisory Board, he can be contacted at 978-470-4700 or emailed at [info@getadj.com](mailto:info@getadj.com). His company websites include: [www.GetaDJ.com](http://www.GetaDJ.com) and [www.GetUplights.com](http://www.GetUplights.com).



But if you are tempted to micro-manage your growing team of employees, consider the following: To run a world-class multi-op business, you'll need to be: a very good disc jockey, DJ manager, music expert, and music programmer; a highly organized database manager, equipment expert, gear buyer and tech; a reliable accountant, banking/payroll service rep, worker's comp premium monitor, lease negotiator, liability and property insurance admin; an alarm and security camera tech, merchandising/display window arranger, and storage warehouse manager; a dedicated office worker and manager; an office furniture and supplies buyer; a phone system expert, dedicated server contact and computer system administrator, office computer software buyer, upgrader and trouble-shooting tech; a skilled graphic design artist, digital photographer for website, ads and office walls, and promo videographer; an SEO expert/consultant, advertising manager, a blog writer and social media manager responsible for Facebook, Twitter, Pinterest and more; a personnel manager, healthcare insurance administrator, venue liaison, community presence, corporate officer, service organization member, and a recognized DJ industry spokesperson for local media; also a window washer and floor sweeper. Oh, and if you expect to book anything, add being a very friendly, helpful, knowledgeable and good natured customer service representative.

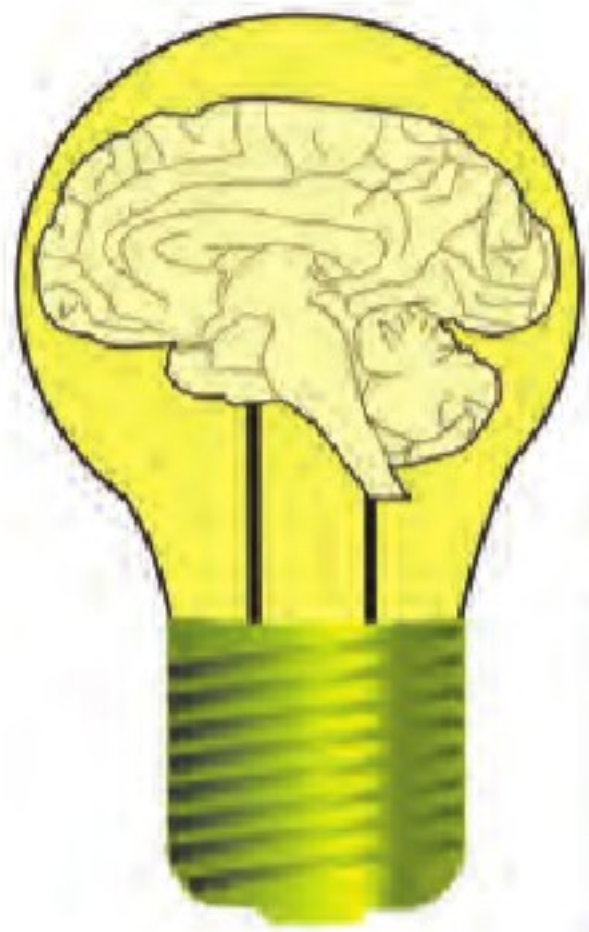
Going from single-op to multi-op is not as easy as it seems... but it can certainly be done, so why not by you?! **MB**



# *Thank you for 10 Great Years...*



Scott Kartsounes, CEO | Darren Hughes, President



# **DJ Intelligence®**

## *...Here's to the next 10!*

DJ Intelligence has proudly been serving more than 20,000 professional DJs since 2002

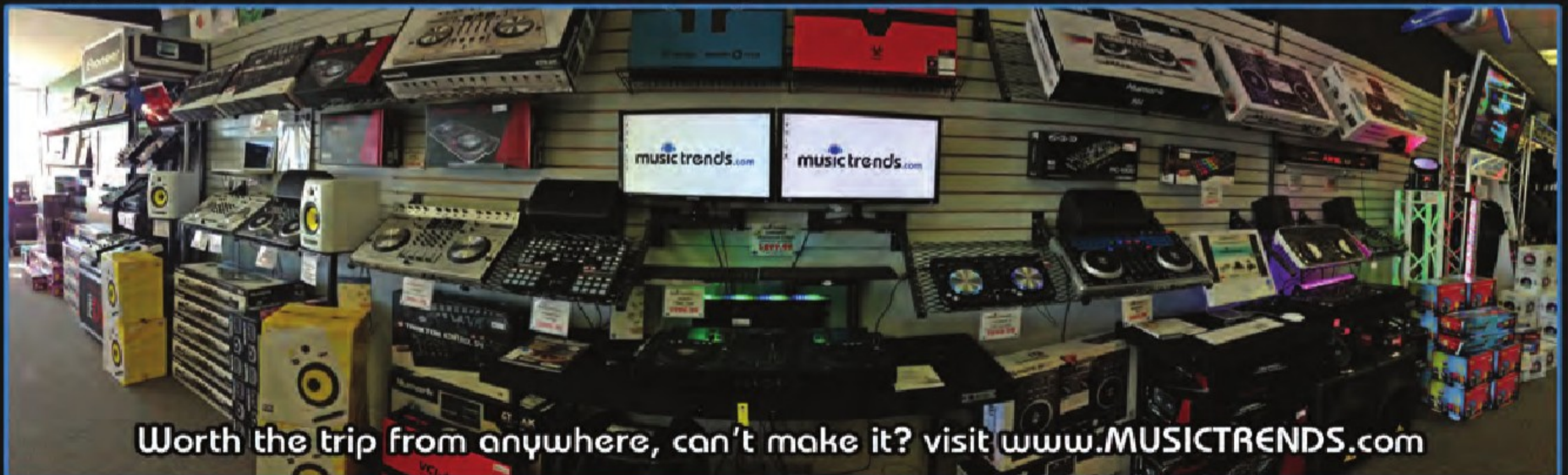
Thank you to everyone who helped us celebrate in Las Vegas.  
What a great start to our next 10 years!

Like us! [www.facebook.com/DJsToystore](http://www.facebook.com/DJsToystore)

Music Trends New York Showroom  
2947 Hempstead Turnpike • Levittown, NY 11756  
516.796.7755 - 888.621.DJDJ (3535)

# **music trends.com** the DJs toystore

Supplying DJs and Nightclubs the best gear at the lowest prices for over 30 years.



Worth the trip from anywhere, can't make it? visit [www.MUSICTRENDS.com](http://www.MUSICTRENDS.com)

- Fully stocked showroom EVERYTHING on display!
- Friendly & Knowledgeable Staff
- Authorized Dealer for ALL MAJOR BRANDS

- Largest Selection of Uplighting on display
- Run by DJs for DJs
- Call us Now for Your Best Deal!

**CHAUDET**

**Pioneer Dj**

**RANE**

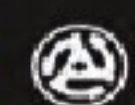
**NI**

**serato**



**DJ**

**QSC**



**Numark**



**MACKIE**





# MOBILE BEAT

**SUPPORT YOUR  
LOCAL GEAR STORE!**

SPARKS, NV



THORNTON, CO



LAS VEGAS, NV



LOS ANGELES, CA



**MIDWEST**

**WEST**

**HollywoodDJ.com**

931 East 11th St  
Los Angeles, CA 90021  
**hollywooddj.com**  
800-700-4542

**Planet DJ, Inc.**

1315 Greg St  
Suite 101  
Sparks, NV 89431  
**planetdj.com**  
877-4DJ-Gear

**Limelite Pro-Audio  
and DJ Supply**

4601 W. Sahara Ave, Suite H  
Las Vegas, NV 89102  
**limeliteproaudio.com**  
702-364-9922

**Colorado Sound  
N' Light**

12061 Pennsylvania St  
Suite B102  
Thornton, CO 80241  
**csnl.com**  
303-429-0418

Your local music gear retailer is still the only place you can get your hands on actual gear to try before you buy! Stores listed here typically have DJ gear-savvy sales people ready to help you make the right buying decisions. Don't miss out on what the stores have to offer!



# DEALERS ACROSS AMERICA



BEMIDJI, MN



BROCKTON, MA



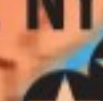
ROCHESTER, NY



WARREN, MI



CANTON, OH



LEVITTOWN, NY



NORTH BABYLON, NY

FRESH MEADOWS, NY

LINCOLNWOOD, IL



## EAST

### NLFX Professional

1319 Naylor Drive SE  
Bemidji, MN 56601  
[nlfxpro.com](http://nlfxpro.com)  
888-660-6696

### Pro Audio & Lighting

3842 E 13 Mile  
Warren, MI 48092  
[proaal.com](http://proaal.com)  
586-582-0871

### Audiolines.com

3924 W. Devon Ave  
Suite 300  
Lincolnwood, IL 60712  
[audiolines.com](http://audiolines.com)  
847-679-0505

### Pro Audio Video, Inc

1620 30th St NE  
Canton, OH 44714  
[proaudiovideo.net](http://proaudiovideo.net)  
330-494-2100

### Sound Source

161 Norris Drive  
Rochester, NY 14610  
[soundsource.com](http://soundsource.com)  
585-271-5370

### Music Trends The DJ's Toystore

2947 Hempstead  
Tpke  
Levittown NY 11756  
[musictrends.com](http://musictrends.com)  
888-621-DJDJ

### I DJ NOW Queens

181-24 Horace  
Harding Expwy  
Fresh Meadows, NY 11365  
[idjnow.com](http://idjnow.com)  
718-762-0100

### Electronic Bargains DJ Superstore

970 Montello Street  
Brockton, MA 02301  
[ebdj.com](http://ebdj.com)  
800-336-1185

### I DJ NOW Long Island

1015 Sunrise Hwy  
N. Babylon, NY 11704  
[idjnow.com](http://idjnow.com)  
800-355-7746

Stop in , or better yet, tell a friend who has not yet experienced *Mobile Beat* to stop in at your nearest participating DJ gear dealer, to receive a complimentary copy of *MB* with a product purchase.



# Multi-System Management

## BUILDING AND LEADING YOUR YOUTH EVENT TEAM

By Arnoldo Offermann

I often hear about how “difficult” it is to be a multi-op. Staff members are unappreciative, always demand more pay with less work, wind up undercutting you when they go out in their own, and simply will never be as good as you.

Maybe we got lucky with employees, or maybe we just know who to pick, as we’ve not had those issues.

I have fired a few meatheads, but they never made it very far in the company to begin with, and they never made it on their own. We have a different set of criteria when it comes to hiring employees, and I believe it’s been crucial to the success of our company. Hopefully it helps you as you expand to multiple systems with your school dance business. Remember, it’s not a matter of IF, but when. At the very least, you will need roadies, since setting up bigger rigs is a literal pain in the back!

### PERSONALITY RULES

When we first look for DJs or roadies, we usually look for zero experience. DJs are arrogant (surprise!) and will want to work according to their own methods, rather than be molded to the company’s, even though they’re proven. Almost every person I fired from the company was a DJ on their own to begin with. They thought they knew better than Kelly and I did and thus didn’t make it too far.

We look for charisma and personality, as we can teach all the technical stuff. Comedian Ron White said “You can’t fix stupid” and he’s 100% right. I can teach them how to DJ, program music, wire up lighting, etc; what I cannot teach is personality!

One of our most sought-after DJs was hired simply because he made us laugh as

he took our order at Chik-Fil-A. It was that simple: he had charisma. Teaching him the art of being the MC and entertainer took some time, but the efforts paid off. Likewise, Josh has been a loyal employee since.

The same idea really does apply to roadies or assistants: I need personality above all. A few years back, I was doing a Sweet 16 by myself. They asked for some games so I was running back and forth from my system to the dance floor keeping everyone entertained. One of the guests kept looking at my console and asking questions about how things work. He then offered to help me with the games, so I showed him how to cue the songs I chose for the games and how the board works. He handled it effortlessly and made my life 100x easier. I realized two things then: 1) I would never work solo again, and 2) this kid needs to work for us. 5 years later, Derek sits alongside my wife as one of the two best technicians in 4SchoolsOnly. He is one of the main reasons that our company has grown as quickly as it has. I know that if I have a DJ who’s weak on the technical side, I can send him with Derek and I have NOTHING to worry about.



Heck, my wife was brought on in the same manner. Kelly and I were breaking down a school event and she offered

to help. She broke down her share faster than we did and even challenged our physical endurance. Dangit, my wife kicked our butts. She’s also another reason 4SchoolsOnly is so large. Without her, I’d have to worry about MY setup and not be able to take calls from our other DJs, should any issues arise.

### BUILDING THE TEAM

As for demographic, we look for college-aged students. Weekend jobs entice them, and being involved in their studies keeps them grounded, making

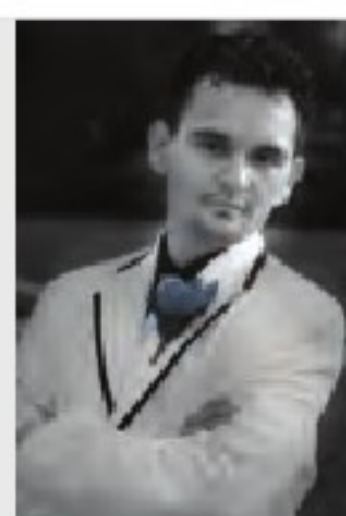
them more reliable for us. Sometimes we get lucky and find a high school student who’s a REALLY good bedroom DJ. This happened with Sagar. I met him at a Sweet 16 but he expressed his love for being a DJ when I met him at a prom audition—he was the SGA president! He’s incredibly talented and learned all the technical stuff within mere weeks of working for us. Within months, he was on his own doing proms and getting rave reviews from students, parents, and admin. I sent him with our experienced DJs to keep an eye on him and they agreed he’s a superstar on his own.

Again, our list of criteria is simple:

- **Personality / charisma**
- **Outgoing**
- **Will be around for at least 5 years**
- **Is not an idiot**
- **Does not smell like corn.**

They understand our pay scale and enjoy how we pay out. We do have one DJ,

Arnoldo Offermann specializes in youth events, and is the driving force behind 4 Schools Only, a hugely successful division of A Premier Entertainment, in Central Florida (Tampa, Orlando). Find out more at [www.4schoolsonly.com](http://www.4schoolsonly.com), [www.apremierentertainment.com](http://www.apremierentertainment.com) and [www.arnoldooffermand.com](http://www.arnoldooffermand.com). He shares many of his school success secrets at [www.masterschooldances.com](http://www.masterschooldances.com).





Sam, who was experienced even before we hired him. This alone made me leary of bringing him on, but he's an exception to the rule. He is the epitome of a team player and has let us mold him to follow our standards. He was paid a lot more as an employee than what we paid out, but he had to do everything, even finding clients. Hence, he enjoys what we provide:

- **Equipment**
- **Vehicle for larger events**
- **All technical info (floor plan, rider, electrical mapping, etc)**
- **Personel / support staff**
- **Fingerprinting**
- **Follow up**

All they have to worry about is contacting the client to get the music and timeline info while we handle the business end of things.

As for employee loyalty, it's no different than client loyalty. We treat them like friends, and only lay down the boss

card when truly needed. We hang out, pick on each other about everything, confide on each other, and overall just be PEOPLE vs "stuffies in a typical workplace environment." They know this before they work for us and they appreciate it. Their day job, if they have one, has so many regulations and so much BS about what you can and cannot do or you may get sued, that our work environment is something they don't take for granted. We're all family. No matter how big our company gets or seems to be to others, we will NEVER lose the mom and pop mentality with our employees and thus with our customers. The rapport we create with our employees is the rapport they create with clients.

This also means that when Kelly and I get upset, they take it seriously. Two things happen when I get mad: 1) Someone gets fired; 2) someone gets made fun of by everyone else. They want to avoid either, especially being ragged on by everyone else (like for losing keys to a rental truck on the night of the dance),

so they take messing up seriously. It may sound somewhat comical, but it's true.

I'm also a very transparent boss, and don't mind sharing with them HOW MUCH IT SUCKS TO DO WHAT I DO. Trust me, they have no intentions of going on their own; those that have, want to go on their own to EXPAND the company with new office locations, networking meetings, etc. They'd still work for us, but want to be more involved in the office work—now that's loyalty.

As for the feeling that they'll never be "as good as I am," that's something that one just won't shake off, but you have to let go and let them do their thing. I learned that I need to hang on to that feeling so I can push them to be better every day, but I need to know that they're good enough that our clients trust them to pull off large events.

Trust me, it's a good feeling when you run a well-oiled machine; just remember to always keep adding the "oil" of good management to keep it running! **MB**



**AMERICAN AUDIO®** **ADJ™**

**DJ QUICK TIPS CONTEST**

WIN A FREE TRIP TO MOBILE BEAT 2013 IN LAS VEGAS FROM AMERICAN DJ AMERICAN AUDIO & MOBILE BEAT MAGAZINE.

TO ENTER: Go to American DJ's Facebook page and share a 100 word or less "DJ Tip!"

PRIZE: Round-trip Airfare to Las Vegas, 4-nights Hotel, VIP to ADJ's Customer Appreciation Party & Full Mobile Beat Show pass!

**f SIGN-UP AT: WWW.FACEBOOK.COM/AMERICANDJ**



**T**his summer I had the lowest paying DJ gig I believe I've had in 25 years. And I repeated the gig about 20 times, at \$10 an hour, and all the heat you can handle. Plus in addition to DJing, I was in charge of equipment rentals, helped out with concession sales and more. Yes, I was a skate park DJ. By no means did I do it for the money. While the small check every two weeks was nice, I did it because I enjoy getting involved in the community.

Grimes, Iowa, site of Mobile Beat's main office and the hometown of BC Productions for the last 12+ years, has a sister town that is part of the same school district. Called Dallas Center, it is a community of 1,500+ that has really neat "small town" flair to it. They have an old fashioned community park that has a concrete outdoor skate park, complete with a building that the skates are stored in, the DJ stand and a small concession area. From seven to nine on Tuesdays and Fridays, along with another community member, Candy Nuckolls, I would run the skate park. Kids would come up and borrow skates, make requests and have fun. The skate park charges nothing for the skates, nothing for admission and, I'm told, has done this in some form since the 1950s.

# My Summer DJ Job

**SHARING SKILLS,  
CHIPPING IN,  
AND FEELING GOOD**

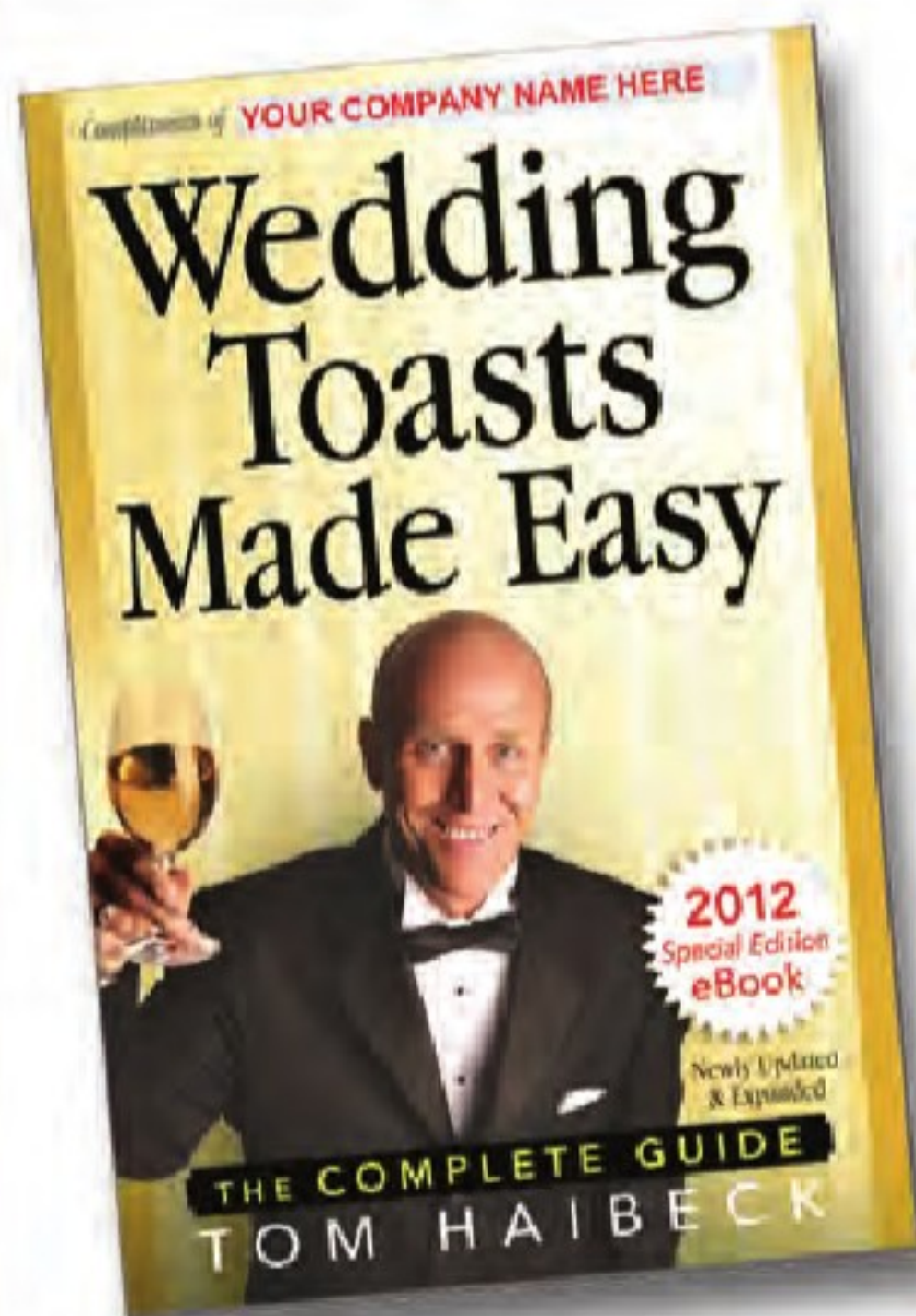
By Ryan Burger

One night while we were just getting going for the evening, two older couples, probably in their late sixties or early seventies were bicycling by (Iowa has tons of city-to-city bike trails) and stopped at the skate park. The two ladies had grown up in Dallas Center and had pretty much forgotten about their days as teenagers skating up there a couple nights a week. While their husbands watched from the side, they asked to borrow some skates and enjoyed themselves for the next hour, pushing around the circle with one of them going as far as skating backwards!

Moments like this, as well as seeing anywhere from 20 to 50 kids out around the rink at one time, enjoying outdoor time instead of staying inside playing video games or being mesmerized by Facebook, made this a great experience. Yes, every night there would be a little skuffle, or the boyfriend/girlfriend song dedications that were actually jokes, or kids with skinned knees that we needed to clean up; but overall, this it was a lot of fun.

It was the kind of fun I remember when growing up in Cincinnati and hanging out with friends outside. It's also the kind of fun that you don't see kids nowadays having nearly as much. I saw my participation at the skate park as one way to use my DJ skills to enrich kids' lives in this world full of electronic interaction and distraction.

I encourage you to get involved and become known as someone who is dedicated to your community. You may generate real paying gigs, and you will definitely feel good about sharing your skills to make others feel good as well. **MB**

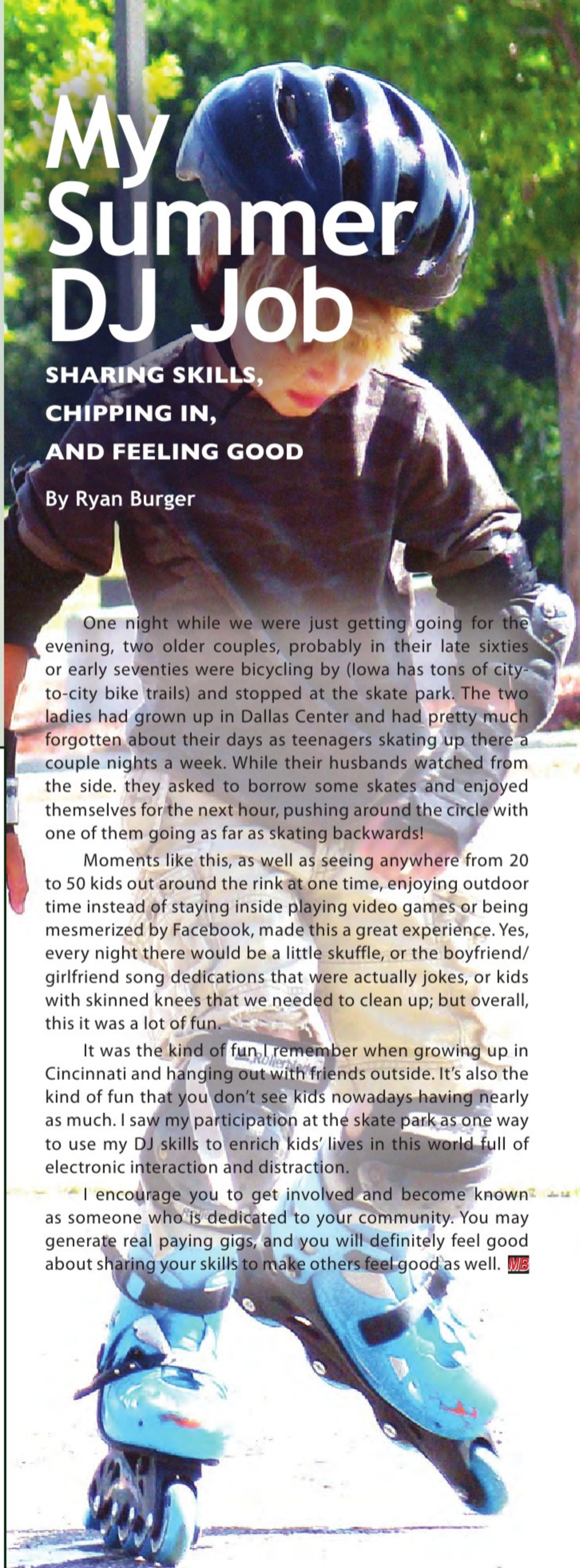


**HERE'S  
TO  
BOOKING  
MORE  
BRIDES!**

For just \$97 a year, you can get your own customized electronic edition of "Wedding Toasts Made Easy" (with your company name on the cover and a link to your company website on Page One).

Reward Brides with complimentary copies if they book with you. Or thank them for their business with free copies of the World's #1 book on how to make a Wedding Toast.

**NoMoreBadToasts.com**





# Introducing the DJ's most useful tool since the turntable.

**GET PAID RIGHT AWAY, NOT WHEN THE CUSTOMER GETS AROUND TO IT.**

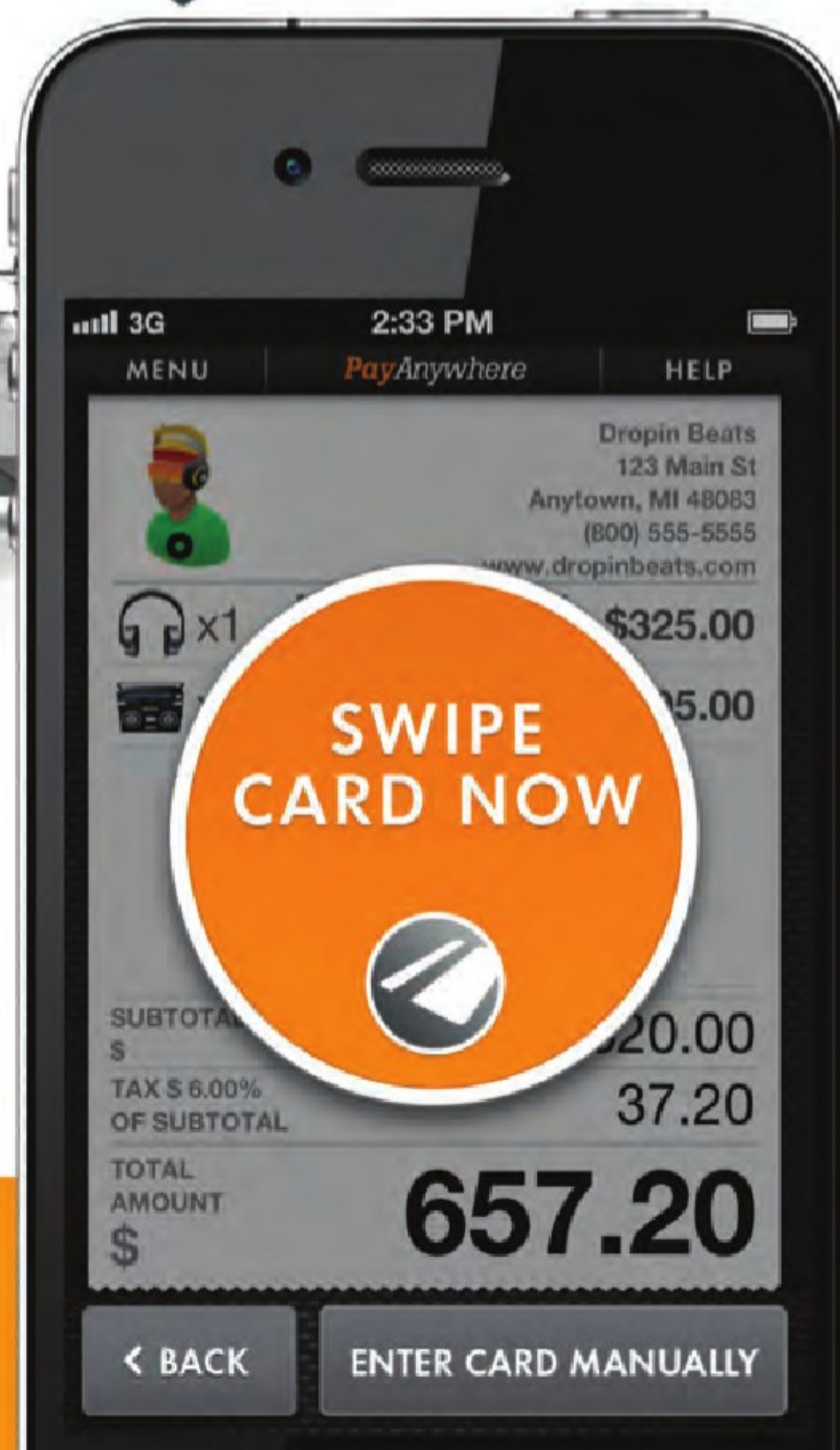
- With PayAnywhere, you can accept credit cards on your smartphone or tablet.
- No more sending bills or waiting for checks.
  - Free app and free credit card reader.
  - No setup, monthly, or hidden fees.
  - Email receipts, accept tips, and view sales reports.
- If you have questions, there's 24-hour support.

**Don't wait for your money.  
Sign up today and start getting paid now.**



[PayAnywhere.com/MBdec](http://PayAnywhere.com/MBdec) | 1-877-243-9114

© 2012 PayAnywhere, LLC. All rights reserved. PayAnywhere, LLC ("PA") is a registered ISO/MSP for HSBC Bank USA, NA, Buffalo, NY. iPhone, iPod touch and iPad are trademarks of Apple Inc., registered in the U.S. and other countries. Android is a trademark of Google Inc. Blackberry ® is a property of Research In Motion Limited.



**FREE APP & CREDIT  
CARD READER!**

Works With:





# The Technology of Fun

**TOM AND ROB OF DIGIGAMES ON THE SERIOUS BUSINESS OF...GAMES**

By Ryan Burger

Over the last few years, DigiGames has become a powerhouse in the world of portable game show production systems. Offering everything from individual buzzers to entire TV-game show-style “sets,” the company provides mobile entertainers with a particularly exciting add-on opportunity.

DigiGames recently achieved a new level of success when they were asked to provide a system for an actual television quiz show on the History Channel. Publisher Ryan Burger sat down, virtually, with company CEO Tom Dorsher and national spokesperson Rob Johnson (also a columnist for Mobile Beat, with his Midweek Money series).

**Ryan Burger:** Tell us a little about yourselves to start with.

**Tom Dorsher:** Okay. I guess I'll start off here...I handle a lot of the engi-



neering and legwork for new product development, software design, customer support, customer care; the ins and outs of the product and software features and so forth.

**Rob Johnson:** I do the front-line work. I'm out talking to the customers, explaining to them what they can do to increase their bottom line and get involved with trivia and game shows. I basically do all of the events and the booths, all the conferences and all the performances on behalf of DigiGames

**R B:** Fantastic....Tom, tell us the story of DigiGames.

**T D:** Certainly. The first original prototypes were more of a full standing console, much like you see on Jeopardy! on TV. It was a pretty large machine. It was very expensive but it was extraordinarily versatile...I wanted to create something that was computer-controlled. Prior to that we were just using a method of cutting up this huge game board with 8.5"x 14" sheets of paper for the categories and for the dollar amounts. And it took my wife literally two hours to set up this huge game board and organize all the questions in the proper categories, and we'd get a Vanna White in the audience to pull cards off revealing the questions and so forth.

So it was very involved, very laborious. It involved a bunch of fishing line in it that would sometimes snap in the middle of the show, which was not fun. But that was the humble beginning of it all. I knew at some point this had to be a computer-controlled scenario and there was really just nothing available on the market that had the onboard scoring system that also was controlled by a computer.

So then I set out to find out how to put the technology together to make all that possible. So I networked with a few engineers, a few companies that made scoreboards for ballparks and things of that nature—something that would be smaller than a ballpark

scoreboard, of course, but something that it could fit into a console.

So back in Minneapolis there was a pretty big machine. It was very expensive. Little did I know back in those days that something smaller, more portable, lighter—that would be significantly more affordable to the DJs—would be the key to catapulting DigiGames into a successful state.

**R B:** Another big part of your success in becoming a dominant player in the industry is Mr. Rob Johnson. I knew you before DigiGames. You had been doing game shows with some other hardware. Then you found DigiGames—or did they find you?

**R J:** Well, we kind of found each other. We ran into each other over the course of a little over a year, actually, Mobile Beat is what really brought us together. I was doing a lot of game shows with one of their competitors.



And I was walking by their booth, looking at the systems thinking, wow, is this the next greatest thing that's coming? Because this stuff's blowing away anything that I have.



But I walked up to their booth and I just noticed that their presentation of their stuff wasn't as crazy and as fun as it looked like it could be. I was thinking, they've got all this hardware that just blows everything away but they're just trying to explain the technical the stuff that's over lot of people's heads. So honestly, I just jumped in and started goofing off and kind of being me and having fun. And pretty soon we had a big crowd gathered around their stuff and I wasn't even using their stuff and didn't really know anything about how it worked technically.



And honestly I didn't really care how it worked technically; it just looked so much cooler than anything I had seen.

So I brought in some people and started hosting a game show. And after that, Tom and another person from the company started contacting me about getting me involved with DigiGames, and it just kind of took off from Mobile Beat.

**R B:** So Tom is on the geekier side of things and Rob is the guy out front that most people talk to...I assume both of you still run mobile companies yourself. What else is involved in your lives outside of DigiGames?

**R J:** We actually joke a lot that we couldn't be more opposite in a lot of things, and I think that's what works so well with our commitment to DigiGames; we cover different things so well. There are things that Tom does that I don't have the first clue about; and then there are things that I'm really stronger at that probably aren't Tom's strengths. And

I think that's what brings us together to make a pretty good team.

**T D:** And I do want to retract something I said, too, and I think this applies to how DigiGames got catapulted, and that absolutely was Rob.

We developed a smaller, more affordable product, more features and stuff like that. But no matter how great a product you have, if you don't have good representation, it's just going to sit on the shelf.

I remember the first conference that we had with Rob working the booth at Mobile Beat. I remember at one point in the conference there was a long line of people in front of our booth and Rob was at the front of the line answering people's questions and writing up orders. And I looked down the line and I was like, did you have any technical questions I can answer? No, no, I'm just here to order. I go to the next guy, do you have any technical questions? No, I'm just here to order. And I go down the line to the next, the next, the next person. There's probably about 10, 15 people standing in line to order.

And I went out into the hallway, the energy, the explosion inside me was so immense—and I don't think I ever told Rob this—I called up my wife out there in the hallway and I was like, you won't believe this. People are lining up to place an order; I just can't believe this...

**R B:** And not just DJs are using them, I hear. I've seen footage on, what was it, the History Channel—I guess that was your biggest thing in the last year or so.

**R J:** And this is where Tom gets a lot of the credit because Tom has come up with some pretty unique and cool things where it's gone into the



public. Recently Tom was on the History Channel doing *History Bee*... It started when Tom made a connection with MTV a while back, where he went to New York and put together a system for an MTV event, and he made connections with the production company that was doing that. They called him about this *History Bee* show that was being on the History Channel. So between that and the doctors and we've been on *Extreme Home Makeover*—we've had several huge national TV shows in the last couple of years.

**T D:** Yeah. That MTV thing he's referring to is *The Substitute*. So if anytime you watch that, and the game show host lifts the lid off of a globe, and inside there's a buzzer system, that's something we actually built for MTV.

**R B:** Rob, tell us a little bit about how you've used the game show systems at events and some of the unique situations that your clients have used them in.

**R J:** I think corporate parties are





where I've done the best with game show systems. They are looking for different things for entertainment. You know, when I started my DJ company 20 years ago, I did a lot of dances for corporate parties. But I think the workplace environment has changed quite a bit, so there's not as much drinking, dancing and fraternizing with co-workers.

So they were looking for other types of entertainment, and game shows have been a wonderful thing for me to get into corporate events. They're the ones that pay the most. They're the ones that have the budgets and are available and they have the most fun. I've also done events at schools and nursing homes and churches and bars. And working in bars on weekly shows when I first started out was a way to get my foot in the door.

**R B:** Can you tell us a little bit about what you guys are planning and working on this year for MB Las Vegas?

**R J:** Actually, we have some really cool, new things that are going to be coming out. I think Tom will talk about the technical aspects, but we have some really new, innovative things that are taking our stuff to an even higher level, coming out right in time for Mobile Beat this year.

But talking about Mobile Beat in the past, I think the show has been easily one of our greatest tools for being able to get our products out into the marketplace. We've had a great relationship with Mobile Beat and the conference itself and the magazine. The article that I write, "Midweek Money," has been received very well from people. Because honestly, all we're trying to do, especially in these tougher economic times, is not try to have people spend money, but teach them how to make money. And that's what we've been able to do at the Mobile Beat show and through Mobile Beat Magazine.

Tom, do you want to talk about some of the advancements that we're looking at with a couple of different systems that you're talking about for Mobile Beat?

**T D:** Yeah. We've got some huge stuff just around the corner here. We've

got seven new programs that are just getting ready to be released. They're extraordinarily diverse and fun. One program's going to take karaoke to a whole new level. The few people that I've mentioned it to have actually told me, "You know, I stopped doing karaoke because it's just been getting old and boring and losing its luster. But that program, that's exactly what I need to get my karaoke show back up and going again."

It's basically just like *American Idol*, and it uses our wireless buzzers. So people are up there singing, it's like a sign-off contest. People can hit their buzzer to X them out just like the judges on *American Idol* would. Or if they have audience response keypads, they can grade them; A is really good, B is you're doing okay, C is you're doing poor, D is they suck. And then if they hit the buzz button, the fifth button, they can



actually vote them off. So the entertainer can establish what ultimately is a sequence of events that votes off that person. And so if they don't get voted off, just whoever at the end of the karaoke night has the highest score, gets a prize from the bar or something to that extent.

We also have a program coming out called *Play On Words* and it's all games related to words. If you've seen shows like *The \$25,000 Pyramid*, where it's solving words by creating questions...There's actually six total variations on that, including the use of pictures, where you can zoom in on a picture and they have to solve what the picture is and then it zooms out incrementally; and as it zooms out, the value of what it is decreases. But as soon as somebody rings in and guesses what it's a picture of, they get those points...It's got a lot

of rich features in it, with words and pictures.

**R J:** Hey Tom, save some of the fun for me when we get to Vegas to show these people all these things.

**T D:** Yes, yes. Lot of fun stuff.

**R J:** How about our app?

**T D:** Yes. That's coming out really soon. We've done some preliminary testing, in fact, in recent days, and the response is instantaneous.

So without even bringing in a game show system, you can go and literally with your smartphone or any cell phone that has internet, then all your contestants would also be people that have cell phones with internet access and you can do trivia with the crowd. The questions will appear on your screen; they can touch the screen to ring in. The host can control the game either with his phone or with a computer. We're [about to do] some dry runs and beta testing on that as a completed product.

**R B:** If readers can't wait for Vegas to find out more about all this, how should they contact you?

**R J:** You can contact me at DigiGames at 701-710-1657, or email me at rob@digigames.com.

**R B:** And Tom, if they need support for DigiGames products, how do they get a hold of you?

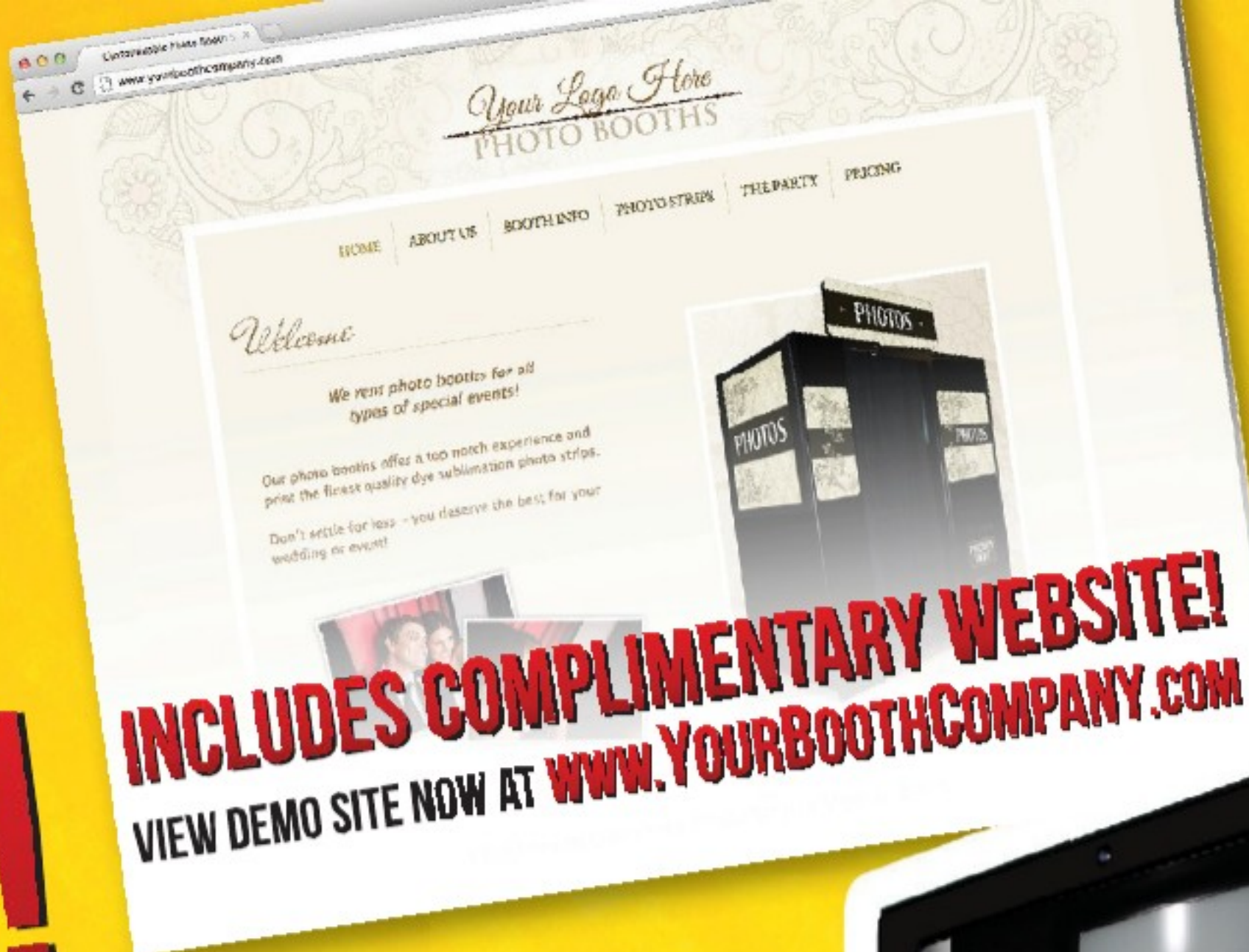
**T D:** My direct number is 701-710-0034. And I can also be reached at thomas@digigames.com.

**R B:** And DigiGames.com is obviously the web address for people to check out. Anything else either one of you want to make sure everybody knows about DigiGames and yourselves?

**R J:** We want to let people know that we're excited to be able to share our products with them and show them how they can make money both during the week as well as weekends, and how they can incorporate it into their business plans. And we're excited about seeing you all at Mobile Beat in Vegas. **ME**



# INTRODUCING THE GROUP SHOT PLUS!

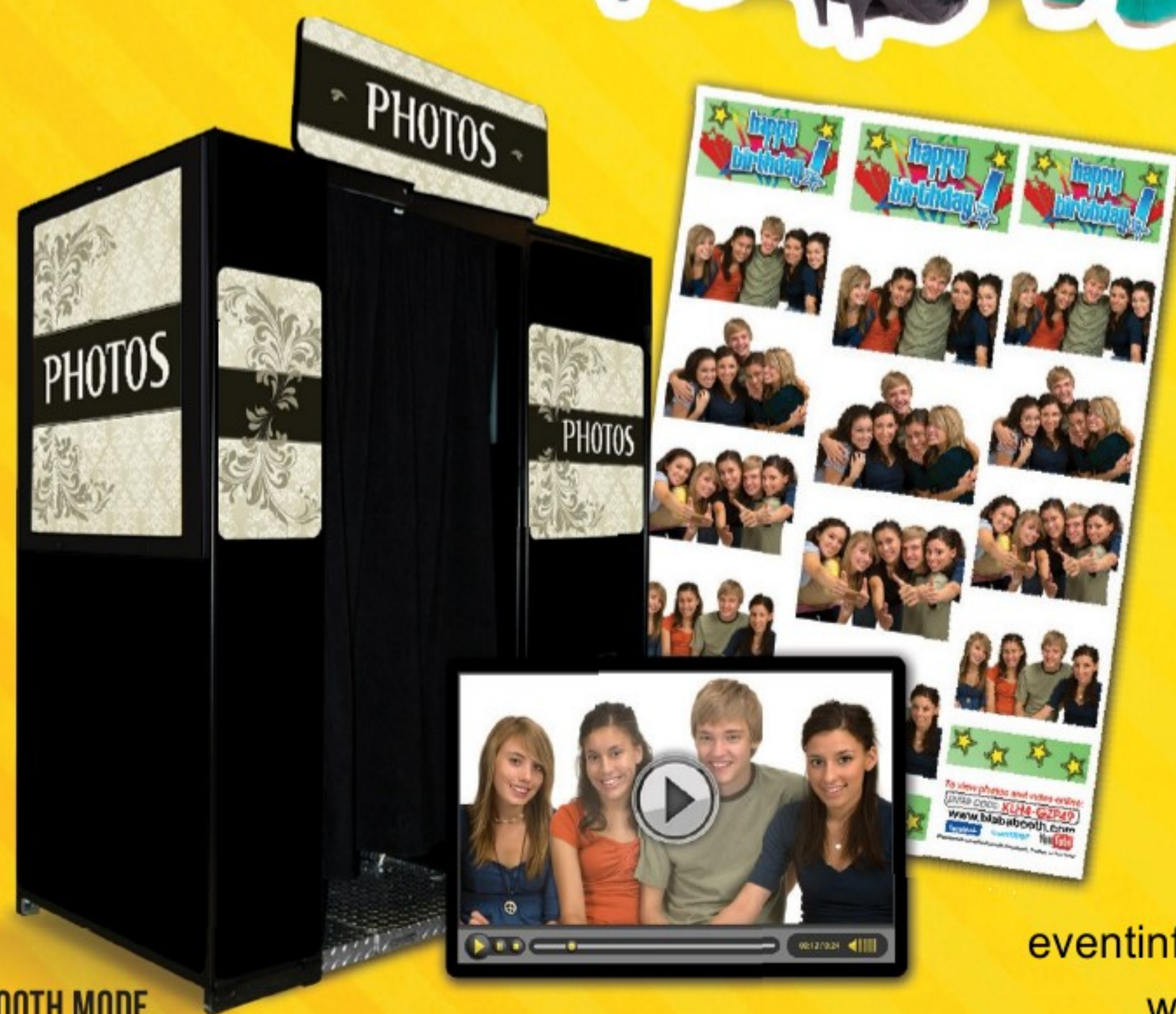


INNOVATIVE  
**FOTO**

**START BOOKING  
EVENTS TOMORROW!**



GROUP MODE



BOOTH MODE

## EASILY CONVERTS BETWEEN BOOTH MODE & GROUP MODE

- SETUP TAKES LESS THAN 3 MINUTES
- CAPTURES PHOTOS & VIDEOS
- TURNKEY WEBSITE DESIGN & MARKETING MATERIALS
- facebook** SHARING DIRECTLY FROM YOUR WEBSITE
- LOW COST MEDIA STARTING AT 25 CENTS PER SHEET
- UNIQUE TRIPLE STRIP OPTION AVAILABLE

eventinfo@InnovativeFoto.com | US Toll Free: 800.933.2682 ext.177  
www.InnovativeFoto.com | International: 001+603.324.3240 ext.177



# WHO WAS THAT DRUMMING MAN?

**MEET JOHN DONOVAN,  
PARTY PERCUSSIONIST**

By Stu Chisholm



Last February, attendees of MBLV were treated to something unusual, even for a Mobile Beat show: a unique form of live entertainment. To the surprise of everyone present, premier entertainer DJ Flip presented a little “something extra”—a wickedly fast-handed live percussionist in the form of John Donovan.

I’d first heard about John via some buzz on several DJ forums, and then I cyber-bumped into him on Facebook where he offered everyone present one of his demo DVDs. I gladly accepted and it arrived promptly, but I got busy and let it sit on my desk gathering dust. Fortunately, John never lets any dust collect on his career and the next thing I knew, he was announced as part of the elite group of stars who entertain the entertainers at MBLV. I had the same questions that most of you might have: Who IS this guy? Where did he come from? What does he have to do with the DJ world? It was time to find out...

## HIT ME WITH YOUR RHYTHM STICK

After watching the DVD and being thoroughly impressed (full disclosure: I’m a former drummer myself, although I haven’t played for pay since the 1970s), I caught up with John after playing a bit of phone tag.

**Stu Chisholm:** So what’s this all about?

**John Donovan:** A thirty year old concept that started on Long Island: pairing up a live percussionist with a DJ. It brings a unique “live band” vibe to an event! My demo videos are a tool for DJs to use to offer that “wow factor” to their clients.

**S C:** So a DJ anywhere in the country can offer you to their clients as their live Party Percussionist?

**J D:** Yes, as long as I’m open for the date and we agree on fees, of course. I seamlessly integrate my performance into a DJ’s show. I’ve undergone rigorous training since childhood, culminating in a DCI World Championship, so the academic level of my entertainment service is something globally unique to offer.

**S C:** Okay, so let’s back up a bit...How did all of this start?

**J D:** I started my training at the age of four, focusing on traditional drum set, and in my teen years, I was exposed to drum corps, and that’s when I knew I wanted to start pushing my limits, and I haven’t stopped. When I aged out of corps, I started teaching drumlines, and playing in various bands, both of which I love, however neither of which I could figure out how to acquire any serious financial traction. Like any REAL artist, I pushed on because I’m in it to win it. I miss playing with bands, musical theater pits, and I really loved working on the cruise ship, however, with a family, I have to be working with real numbers.

**S C:** Yes, I know what you mean. Another fellow Mobile Beat scribe and I have written a bit about doing the cruise ship circuit. Which one did you work for?

**J D:** Holland America’s *Veendam*, summer of 2004. I subbed for a drummer for two months. I must say that it’s the hardest thing I’ve ever done academically! The production quality was stunning and I love to read music. If the pay was anything serious, I’d gladly go back out to sea until I acquired enough US currency to buy a house, however the net income for a full week of work was less than what I earn during one single event now.

**S C:** So, in short, you learned a lot while you went broke.

**J D:** (Laughs) Yes, that’s it.

**S C:** So how did you end up escaping?

**J D:** I had moved my wife and son to Long Island in the fall of 2007 to put my wife through college. For the first six months, we were barely making ends meet while I was working musical theater and teaching seven days a week. Each day was a struggle.

Believe it or not, I responded to an ad on Craig’s List. At first I was wary, because I’d always been told that “DJs are the devil” and “Private events are hokey.” I ended up auditioning for Andy Zaino’s talent show and hooked up with the company, Entertainment Tonight. Everything I saw was so professional: sales offices, equipment warehouses, etc. I was blown away. Of course, this led to networking and reaching out to other companies. The



pay was far better than anything I was exposed to in the live music world, and it just kept getting better and better. Before I knew it, I was submerged in the mobile DJ industry.

**SC:** So how did Mobile Beat happen?

**JD:** When my wife was done with college in December of 2010, we knew that with my growing demand, especially in NJ, that we could move back to PA and save for a house while I did super commuting. Right away, I met Kevin of Rockin Ramaley who introduced me to Adam Skuba of Skuba Entertainment and director of EPMEN, who invited me to perform at the first EPMEN conference in 2011. Mike Walter from Elite Entertainment discovered me at EPMEN and invited me to be the opening act at the [ DJ Times ] Atlantic City show. At the AC show, Steve Moody of Steve Moody's Entertainment Connection championed me to the legendary John Rozz, and that's how I got to Mobile Beat. Before I knew it, DJ Flip and I were booked for the grand finale at the Riviera! I couldn't believe it—the history of the place is fantastic. I'm very grateful to those key people in the industry that made this all happen. I can say my first time ever in Las Vegas was perfect!

**SC:** What did you think of the MB show?

**JD:** The DJs gave us such a warm reception! I loved the vibe—it's very different. I totally appreciate the seminars and conferences. I got a whole new appreciation for the DJ industry as a whole.

**SC:** I hear you had quite an experience after Mobile Beat...

**JD:** Yes! About a month after Mobile Beat, I got the dream call: to perform in a drumline with the band 311 in Las Vegas. There were five of us in the drumline. We performed at the fan party at the Hard Rock "Joint" on March 9th in front of 2,900 people, and then the next night we performed with 311 at the MGM Grand Garden Arena in front of 16,000 people.

**SC:** Oh yeah, the "All Mixed Up" guys... How did they hear about you?

**JD:** I was actually hired by VJ Roonie G's drummer, Mike Baroody. Mike is also a

DCI alum and a DJ. This was a dream come true. In my first year of drum corps when I was 17, I heard about 311 and Chad Sexton who is also a DCI Alum, and dreamt about this possibility. Many years later, it happened. You have to be in it, to win it.

**SC:** Giggin' with 311 at the MGM Grand is one heck of a notation on the ol' resume! How about shows over the summer?

**JD:** On the 4th of July, I headlined our local festival in the Poconos. It's a big deal for the local population. I brought in two DJs, Steven Hitz and Mike Marra, along with guitarist Tom Martini. Playing for an audience of just under 10,000 people in my home town was quite a rush! I think the concept really



impressed the organizers and broke down some major barriers among our local DJs and local live musicians.

Another cool event this summer was working the engagement party of Tracy Dimarco and Corey Epstein of the hit reality TV show *Jerseylicious*. A local merchant needed my help assembling entertainment, A to Z, and I was able to pull off quite a miracle with my local and not so local network, including Andrew Bor's team from Rock It Entertainment. I was also excited when the couple asked me to perform at their wedding.

**SC:** What lies ahead?

**JD:** I'd like to expand my market and work with more DJs in other parts of the country—making new connec-

tions. Peter Merry knows I exist, and that's freakin' awesome! I'd love to work with him one day, and DJs of his caliber, and diversify into higher yielding markets. Although I'd like to be more active locally, I understand that super-commuting and air travel is where my future is. Even overseas. Having more "family events" under my belt, I see that the old mantra I was brainwashed with was wrong; to be a part of someone's special day is my priority.

I love over-the-top events. I'm also very open to the idea of touring with major acts. My publicist, Erik Kroll of EA Kroll Productions, whom I'm very proud to be working with, is opening my eyes to all sorts of possibilities. One thing is for sure: at some point, I am going to have to incorporate and bring in investors. The capital needed to go to the next level is staggering. Of course, if Jeffery Craig from Total Entertainment offered me a lucrative exclusive deal, I'd probably sign in a heartbeat. From all my research so far, Jeffery seems to be in a league of his own in this country. I'd love to be able to devote more of my time to artistic growth and less on marketing and sales. At times, I feel artistically suffocated as a freelance artist.

**SC:** How about the near future. Where can readers see you?

**JD:** Besides the *Jerseylicious* TV episode...I'd love to be part of Mobile Beat again in Las Vegas. Also, perhaps one of your readers has an over-the-top event in the future that they would like to hire me for.

For more on John go to [www.JohnDonovan.biz](http://www.JohnDonovan.biz), or contact him via phone at 1-570-856-6052. **MB**

*Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, **The Complete DJ**, is available from ProDJ Publishing.*



# Going Uniquely Mobile

CHARLES MILES ROLLS OUT AN ELECTRIFYING “MIX ON WHEELS”



After working in bunch of different DJ situations, Charles Miles has carved out a truly unique mobile niche. He is the creator of Mix on Wheels, which provides mobile entertainment vehicles for a variety of occasions.

**Mobile Beat:** Before describing your interesting mobile business, give us a quick overview of your DJ career.

**Charles Miles:** Well, I started out at a very young age as a breakdancer, pretty much in the mid to the late '80s. I eventually transitioned into being a teen club DJ while I was in high school, and then graduated to corporate events and regular club DJing while I was in college. As a mobile DJ, I handled all kinds of events, like high school proms, homecomings, corporate events, and weddings.

After I finished college I moved to Orlando, Florida and auditioned at a theme park here in Central Florida. I also continued pro DJing, doing private events outside of the theme park—homecomings, proms, etc.

Around 2007 or 2008, I was on tour with the theme park, promoting a youth marketing event, and Coca-Cola was one of the sponsors of the tour. And they had a DJ trailer that I was

DJing out of. Then all of a sudden they decided they didn't want to do it anymore and I kind of thought outside the box and I was, you know what? I can do this but do it better. So I built a mobile entertainment vehicle; the first was a Hummer H3.

**M B:** Cool.

**C M:** So that's pretty much where I started Mix on Wheels, with the Hummer H3. And instead of pulling a trailer, we had a massively powerful sound system built into the Hummer, and had additional speakers that we would place on the roof. At the same time, I installed video monitors inside and outside of the vehicle in the window, to play back videos and corporate logos. We also added LED lights inside and outside the vehicle.

**M B:** But what about power for all that entertainment technology?

**C M:** The cool thing about the vehicle is it's self-powered; meaning that we can pretty much park this vehicle

anywhere. If we're doing anywhere from a 30-minute to a 45-minute quick promotion, we can just run the DJ system off of the battery. And if we're going any longer than that, we have a silent Honda EU2000 generator—an excellent generator for mobile entertainment if you're doing events outside where you don't have access to power.

And then of course, if we did have access to power, we could just plug the vehicle into a regular outlet. And the regular outlet, being that the speakers nowadays are so much more efficient and don't require much amperage, then we can pretty much DJ out of the whole vehicle and the speakers on top, just by using a regular outlet.

...After doing the youth marketing events for a while, I started getting requests for other events—block parties, sporting events, and then corporate events. And the corporate events were also allowing me to do events indoors. For indoor gigs we had to meet some special requirements: a locked gas cap, less than a quarter of a tank of gas, and you have to have a kill switch on the battery (which was okay because like I said, I can plug the vehicle into a regular outlet.)

**M B:** So then you expanded your “fleet”...

**C M:** After the first two years, I built







another vehicle, a Honda Element. And then a year after that, I saw the company growing and I wanted something a little more compact—the Hummer being the large, the Honda Element being the medium—so I wanted something a little more compact and edgy. And that was the Mini Cooper Clubman.

All three vehicles pretty much do the same thing but they're just three different sizes. We have some clients that like that edginess and compactness of the Cooper. Others love that big, beefy vehicle that they can park on the beach to rock out at a beach party; that's the Hummer. And then if someone wants something a little more glossy (in cobalt blue), with fantastic lighting on the inside and outside, Lamborghini-suicide doors opening from the side, that's the Honda Element...

**M B:** Obviously the setup/teardown is a bit different than a regular mobile gig. Just how different is it?

**C M:** This is a mobile DJ system on wheels. It takes less than 10 minutes to set our vehicles up. Everything is self-contained. You've got the audio, you've got the lighting, you've got the video, you've got the DJ. It's all right there in a package.

So we basically come out, you tell us where you want us, we position the vehicle, open up the Lamborghini doors, open up the back of the

vehicle, flip a switch, and we're ready to go.

**M B:** Looking at pictures of the latest creation, the Cooper, it looks like you're definitely a Pioneer fan. Just personal brand preference, or some other inspiration there?

**C M:** I like to use a little bit of everything. It's just with the size of the Mini Cooper, I was limited with how much space I had. And I looked at the specs of various DJ components out there and I did my measurements and talked to some of my DJs, and some of my DJs preferred the Pioneer system.

...the Pioneer CDJ-200s were perfect, and then the two-channel DJM-350 was perfect mixer for the Mini Cooper. So that's pretty much why we went with the Pioneer DJ system in the back.

And then Pioneer car audio has always been my favorite, so we went with the Pioneer car audio for the inside.

**M B:** Where do you see this going for you in the next couple years? Obviously, Orlando is number two or three among convention cities in North America, so you've got a lot of opportunities there. Are you getting calls for stuff outside of your neck of the woods?

**C M:** We are. We actually just got a call today for an event for Pepsi-Cola out of state. But yeah, we do get calls. We're a member of different associations like ISIS, NPI, NASE, which deal strictly with meeting planners. And so we've got meeting planners from all over the country. We do advertise in various meeting planning magazines that are out there. So we are getting requests for our vehicles across the country.

... Anything that we do

outside of the state of Florida we'll pretty much put the vehicle on a flatbed truck to take it to the location, and that keeps the cost down on the maintenance and also it keeps down the mileage...But anything in the state of Florida, we're driving.

**M B:** So if DJs want to find out more, say, if they've got a corporate client that they think this would absolutely be perfect for, how can they get more info and hook up with you guys?

**C M:** They can visit our website, MixOnWheels.com. Or contact us through by phone at (407) 301-0337.

They can also follow us on Facebook. We've got a lot of fans and customers and agencies that we work with that follow us on Facebook. We always like to take pictures and share information about what we're doing when we're out doing a show. And of course, that's Facebook.com/MixOnWheels.

You can also follow us on Twitter as well. We're really into social media. That's how we generate a lot of our new business...

**M B:** Okay. So is there anything that you want all the mobile DJs out there to know about Mix On Wheels?

**C M:** Well, I started the company with a vision of doing something different, and this is about as mobile as it gets. **WE**





# Just the Right Song

## APPROPRIATE TUNES FOR UNIQUE MOMENTS

By Mike “Dr. Frankenstand” Ryan

It's fair to say that most of our clients can't appreciate the variety of skills mobile DJs have to have to perform at a high level. Music programming is an obvious requirement, but what most people don't think about is whether or not their DJ will be able to adjust to anything, knowing how to cue up just the right song to make an unexpected moment into something special—or to smooth over a problem or ease a transition with an appropriate tune.

For instance, at corporate award banquets we should always be ready to fill “dead air” when a guest is called up to receive their award. Without some kind of music in the background the moment feels uncomfortable for everyone. I always have some fun music in the background. For example, someone slowly walking up should be hit with the *Jeopardy* TV theme song. Or an elegant lady sashaying up might call for the Miss America pageant theme song.

I was prompted to share this article when it occurred to me that nearly one sixth of my song library consists of specialty songs and sound effects. I accumulated most of it while playing music for a local team building company.

The following compilation of songs and their uses doesn't include the obvious, like holiday songs for Halloween, Christmas, Fourth of July, Easter etc., but rather songs that you wouldn't ordinarily think of having.

It never hurts to have some songs in your arsenal that you can whip out at a moment's notice to provide the perfect soundtrack to what's going on. Example: Last Labor Day I was DJing a car show at the San Diego Stadium parking lot when a couple of “exotic” dancers on hand to entertainer hot rodders wanted to perform a fire dance (unusual for a daytime, outdoor event, but what the hey). Fortunately, for some unknown reason I have a collection of fire themed songs, and they really came in handy:

### FIRE

- “Fire” – Ohio Players
- “Fire” – Pointer Sisters
- “Ring of Fire” – Johnny Cash
- “Light My Fire” – the Doors, Jose Feliciano

Last summer was an especially hot one in Southern California, as well as the rest of the nation. You can beat the antic-

ipated request for a song about heat with some of the following:

### HEAT

- “Hot In Herre” – Nelly
- “The Heat Is On” – Glenn Frey
- “Hot Sh\*\*\*” – Country Grammar
- “Hot Summer” – Donna Summer
- “Hot Child in the City” – Nick Gilder

At fund raising events, if you are prepared and have appropriate songs for the event, it helps you stand out from DJs who just play current hits. Playing off of the idea that people who donate are becoming friends of the organization...

### FRIENDS

- “You've Got a Friend” – James Taylor
- “Friends in Low Places” – Garth Brooks
- “Waiting on a Friend” – The Rolling Stones
- “You've Got a Friend in Me” – Randy Newman
- “That's What Friends Are For” – Dionne Warwick
- “With a Little Help From My Friends” – The Beatles, Joe Cocker

Because of our wonderful, mild San Diego weather, there are always run/walk events every weekend and lots of fun songs to play:

### RUNNING / WALKING

- “Run for Your Life” – The Beatles
- “Long May You Run” – Neil Young
- “Walk 500 Miles” – The Proclaimers
- “Walk Like an Egyptian” – The Bangles
- “Walk This Way” – Aerosmith, Run DMC
- “Against the Wind” – Bob Seger

Most of those running/walking events happen in the morning, and I'm sure you'll have the opportunity to do morning events as well, at some point, so make sure to have morning songs – especially when vendors are setting up for trade event:

### MORNING

- “Beautiful Day” – U2
- “Here Comes the Sun” – The Beatles
- “Morning Has Broken” – Cat Stephens
- “A Beautiful Morning” – The Rascals
- “Wake Me Up Before You Go-Go” – Wham
- “Good Morning, Good Morning” – The Beatles
- “Walking on Sunshine” – Katrina and the Waves

My brother recently did a gig for the SPCA—can you say “Who Let the Dogs Out?” Animals sound effects are great with kids, as well as the many animal songs. Here's a small sample:

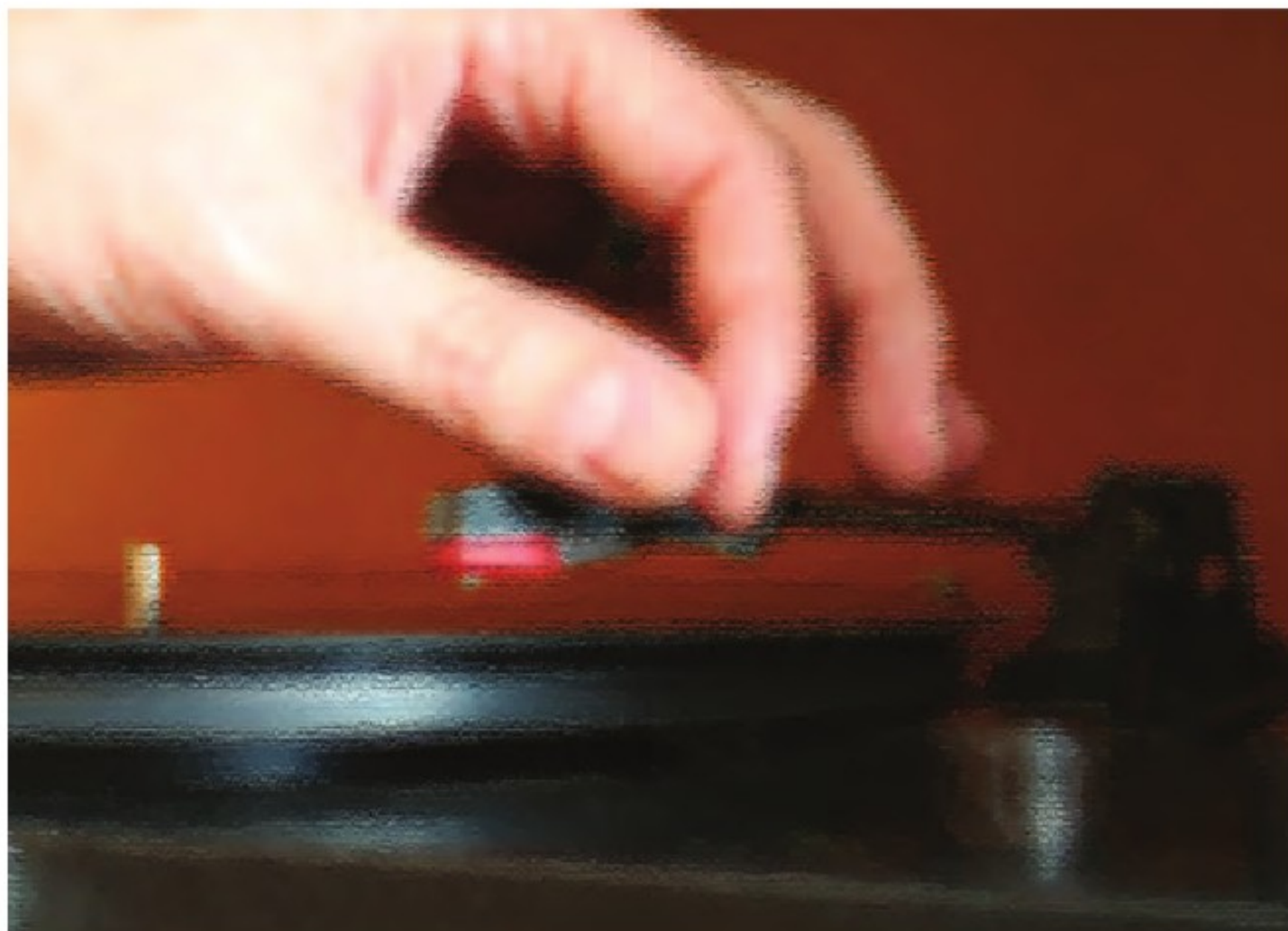
### ANIMALS

- “Hound Dog” – Elvis



Mike Ryan started out writing for news radio, and has been a SoCal DJ on KGB and KSDS. He mobiles as Mike on the Mike. He is also the inventor/owner of Frankenstand Powered Speaker Stands. He is currently the president of the San Diego Chapter of the ADJA.





- "Stray Cat Strut" – Stray Cats
- "Who Let the Dogs Out" – Baha Men
- "Walking the Dog" – The Rolling Stones

Casino night parties with portable gambling games are very popular these days and lend themselves to a great number of songs:

#### CASINO NIGHT SONGS

- "Viva Las Vegas" – Elvis
- "The Gambler" – Kenny Rogers
- *Casino Royal* (James Bond-007) movie theme
- "Rambling Gambling Man" – Bob Seger
- "I'm Winning" – Steve Winwood

When it comes to sports music –there's a huge variety of sports-themed songs:

#### SPORTS

- "Blitzkrieg Bop" – Ramones
- "We Will Rock You" – Queen
- "Hey, Ho Let's Go" – Ramones
- "Born to Be Wild" – Steppenwolf
- "Pump Up the Volume" – M/A/R/R/S
- "Rock and Roll, Part 2" – Gary Glitter
- "Wild Thing" – The Troggs, Tone Loc
- "Let's Get It Started" – Black Eyed Peas

School songs—used sparingly—can reinforce the school theme (parents and school administrators like many of them):

#### SCHOOL

- "School's Out" – Alice Cooper
- "Be True to Your School" – The Beach Boys
- "Rock and Roll High School" – The Ramones
- "School of Rock" – Jack Black (*School of Rock* movie theme)

Military songs are especially relevant in places like San Diego (a Navy town) but can be appropriate for someone retiring from the service or at a gig at a VFW hall:

#### MILITARY

- Army: "The Caisson Song"
- Marine Corps: "The Halls of Montezuma"
- Air Force: "The U.S. Air Force Song" (Off We Go...)
- Coast Guard: "Semper Paratus" (Always Ready)
- Navy: "Anchors Aweigh," "In the Navy" – Village People, *Top Gun* movie theme

Songs that build excitement can be used in a variety of events:

#### GAMES

- "Popcorn" – Hot Butter
- "Lust For Life" – Iggy Pop
- "Green Onion" – Booker T. & The MG's
- "Axel F." – Harold Faltermeyer (*Beverly Hills Cop* movie theme)

If team building events ever make a comeback, you can be ready with motivational songs. These songs also are great for run/walk events to motivate participants:

#### MOTIVATIONAL

- "Don't Stop Believing" – Journey
- "I Won't Back Down" – Tom Petty
- "Simply the Best" – Tina Turner
- "Nothing's Gonna Stop Us" – Starship
- "Eye of the Tiger" – (*Rocky* movie theme)
- "You're the Best" – Joe Esposito (*Karate Kid* movie theme)

Other songs for corporate / business events include:

#### BUSINESS

- "All Star" – Smash Mouth
- "I'm Number One" – Nelly
- "Let's Work Together" – Canned Heat
- "Shinning Star" – Earth, Wind And Fire
- "Working for the Weekend" – Loverboy
- "It's 5 O'Clock Somewhere" – Alan Jackson, Jimmy Buffet
- "Takin' Care of Business" – Bachman Turner Overdrive (BTO)

These are just a few of the unique songs that I have ready to impress. When appropriate, I've also included a few wacky songs from the funny world of Weird Al Yancovic and Dr. Demento, along with well known voice tracks from movies, etc. Being armed with at least some of these of songs can go a long way to help you to exceed your customer's expectations, and maybe garner some repeat business. **MB**

A standard resource for radio DJs, musicians and anyone who needs to find songs related to specific topics, *The Green Book of Songs by Subject: The Thematic Guide to Popular Music*, by Jeff Green is still printed on paper, but is also available (via an affordable subscription) online, in a conveniently searchable database. Check it out at [www.greenbookofsongs.com](http://www.greenbookofsongs.com).



# Gepco's RunONE™ Is Cleaning Up Your Act

COMBO CABLE SOLUTION IS TAILOR-MADE FOR DJS

By Jake Feldman

Some products are introduced that not only combine quality construction with aesthetic appeal, but also fall into the category of “holy cow, that’s neat.” The new line of RunONE™ Powered Speaker Cables from Gepco International is indeed one of those products.

The RunONE Audio Snake is really a great alternative to the “black spaghetti” look that is often displayed by DJs coast-to-coast, by taking all essential cables and wrapping them with insulation under a flexible (and durable) jacket. For those familiar with audio snakes, in layman’s terminology, these cables would be the “DJ version of a concert snake.”



A variety of configurations are available. Every RunONE cable includes one channel of power (IEC or Speakon™-style locking power); added to that are two, eight, or 12 audio channels (balanced), which can be line, mic, or digital level, including DMX lighting compatibility. They can be ordered by standard or custom lengths.

The well-informed skeptics in the crowd will most likely point out the likelihood of interference between the audio and power signals wrapped so tightly together. Gepco, however, has been in the business of professional A/V and broadcast for 30 years and has employed exceptional shielding that—based on my personal experience—minimizes the expected “hum” or “hiss.”

For that matter, my entire experience with RunONE cables as part of my rig was hassle free. They looked cleaner than normal, set up faster than usual, and, due to the thickness of the cables when bundled together, did not tangle up. My only issue was the limited length of the demo cables. When I place my order (so there’s my verdict for this review, apparently) they will be in 30-foot and 50-foot lengths.

Pricewise, the cables themselves are actually very competitive when the convenience factor and the quality of the cables are taken into account. On the “street” the cables can be ordered from \$5 per foot for a basic DJ-style configuration.

By and large, Gepco has really reached out to the DJ market with the RunONE™ Powered Speaker Cables. It seems they really want to help DJs clean up their messy cables once and for all. **MB**

[www.gepco.com](http://www.gepco.com)

# Charge Ahead Confidently with PayAnywhere

MAKE SURE TO GET PAID, WHEREVER, WHENEVER

By Ryan Burger

Over the last two or three years, several solutions have become available that enable businesses to accept payments via credit card using a cell phone or other mobile device.

For example, Mobile Beat itself used one such solution for all onsite sales at last February’s MBLV16 event in Las Vegas. Not having to pay the host hotel for use of a hardwired phone line made this a very attractive option for show management.

While we were using a different provider at that time, we are now prepping to make a switch over to a new solution: North American Bancard’s PayAnywhere product. Building on their foundation as an industry-leading merchant payment provider, North American Bancard (NAB) claims to provide the first “enterprise-grade” solution to the mobile payments industry. It should be noted that they have been in the credit card merchant business longer than the three other solutions that have hit the DJ industry (PayPal Here, Square and Intuit’s GoPayment), processing more than 12 billion electronic transactions annually.

In terms of security, their reader meets all standards, with the highest level of encryption available all the way from the card reader to the NAB network, which is something that not all competitors can claim.

Getting down to the product’s usability for DJs, PayAnywhere really does make it so you can accept payments anywhere. Whether you are sitting in your office on the phone with a bride when you aren’t able to swipe the card (you pay 3.49% + \$0.19), to at an event where the father of the bride wants to pay the balance and he’s standing there with card in hand (costing 2.69% plus no



transaction fee). The reader and application works on Apple iPhone and iPad products, Android smartphones and tablets and Blackberry smartphones.

PayAnywhere sends the transaction through its secure merchant system, and sends receipts via email or print. One very helpful feature that competing systems don’t offer is the recording of offline transactions, if for some reason you don’t have an internet connection. (According to a *PCWorld* story, neither Square or Intuit offer this capability.) And if you do need help, they provide 24/7 support.

With no monthly fees, no setup costs, PayAnywhere is definitely a solution you need to consider, if you need to offer immediate credit card acceptance to your DJ company’s clients. **MB**

[www.payanywhere.com](http://www.payanywhere.com)



# Eternal Lighting

Lighting Makes All The Difference

LED Lighting  
Trussing  
Appearance Products  
Wireless Battery Solutions



1-888-930-5337

support@eternallighting.com

www.ETERNALLIGHTING.com

# ElitePar™ Series

Wireless DMX Built-In

Available In:



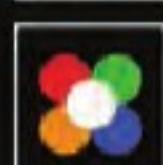
ElitePar™ TRI



ElitePar™ RUGA



ElitePar™ QUAD



ElitePar™ S



ElitePar™ S  
Pictured

## OWN YOUR OWN BEAUTIFUL BRIDE MAGAZINE FRANCHISE

## BE YOUR OWN BOSS!

Launch your own lucrative bridal magazine advertising and publishing business with the Beautiful Bride Magazine family of fine publications.

- NO ROYALTIES • NO PRINTING BILL
  - LOW OVERHEAD • RECESSION-PROOF BUSINESS
  - LOCAL AND NATIONAL EXPOSURE
  - NO MAGAZINE PRODUCTION!
- GIVES YOU ALL YOUR TIME TO SELL, SELL, SELL!

**1-855-BRIDE-75**

**www.BeautifulBrideMagazine.com**

Check Out This Exciting Business Opportunity! Beautiful Bride Magazine,  
Now Accepting New Franchise Owners!



*Beautiful*  
**BRIDE**  
MAGAZINE



# American DJ's MegaGo Par64 and Bar

CONVENIENT UPLIGHTING AND MORE

By Marc Andrews

**A**merican DJ has released the first in what appears to be a new series of battery-powered uplights. The Mega Go Par64 and Bar seem like a great way to start the line.

The Mega Go Bar is a two-foot-long unit, encasing 140 10mm Red, Green and Blue LEDs, while the and the Mega Go Par64 is a standard Par 64 size light with 176 10mm RGB LEDs. Control features include seven channels of DMX and four other operational modes with an infra-red (IR) remote control. Both units seem quite well built, with a molded plastic shell and metal yoke on the Par64 and metal brackets for mounting on the Bar. The plugs, switches and control on the back are well designed and each unit is very solid.

While our DJ company has been doing uplighting for about 5 years, since LED lighting came into the market strongly, we have found that moving to wireless on control and power is the best way to go. The investment in the lights is approximately



double the cost of regular LED lights. But when you figure in the savings on all the DMX cabling, extension cords, and stage tape, not to mention time spent on hooking up and hiding all those cables, the expense becomes worth it.

The wireless aspect, in this case, is accomplished via an infra-red system, thus you need to be within line of sight of the lights. In other words, you can't hide behind your DJ stand and change the lights from there to a different mood during the night, but you'll have to move to each section of the room where the lights are set up to make changes to all of them.

The key to using lights like this would be in having a couple dozen of them. At a price point of \$199 for a battery powered unit, these certainly are well priced. So if you are looking at an investment of approximately \$3,000 to get into uplighting this is a great way to go. You can always try our just a couple for a minimal investment. All in all, the Mega Pro Par64 and Bar LED lightings provide a good way to get into the uplighting arena, or simply to add some convenient atmospheric lights to your arsenal or illumination. **MB**

[www.americandj.com](http://www.americandj.com)

# CHAUVET's Nimbus Fogger

A THEATER-QUALITY WAY TO ADD "WOW"

By Ryan Burger and Jake Feldman

**O**ver the last 10 years there have been various attempts at getting traditional foggers to do the low lying effect that many brides want, so they appear to be "dancing on the clouds" with their grooms. None of these attempts have quite succeeded to the level where I felt comfortable using them as an upsell to the client.

Now, I have that option using the Chauvet Nimbus, which accomplishes the coveted effect, while also making the fog convenient to use. It creates a great effect without setting off fire alarms like DJs have been known for doing over the years.

The Nimbus is not a traditional fogger, doesn't use juice and doesn't have any kind of remote. It's not very high tech, but serves the purpose perfectly. Utilizing dry ice that you can purchase for about \$15-\$20 per usage (5 minutes aka one song), it heats up the internal basin of water and then when you are ready, you lower the basket that holds the dry ice into the water. Within seconds it starts dissolving the dry ice and creates the dancing on the clouds/low pea soup fog type effect. It will fill the room within a minute or two and fill a dance floor probably before the song gets to the first chorus.

It is a molded unit shaped to hold the water, and heats in between 30 and 50 minutes, depending on whether you take advantage of dual power options it provides. So this is definitely something you can only use once or twice in a night; two units are recommended if you are doing school dances or other events with a dance floor larger than a typical wedding reception hall.

At a cost of \$995 street price from CHAUVET authorized dealers it's an investment that in our opinion is well worth it. The Nimbus is at the level of other theatrical atmospheric products that large scale productions use. The bottom line is that it's a



simple product, built extremely well.

The best way to experience this is to go to a local dealer and check it out in person, or see it at a Mobile Beat DJ Show; the next best is to check out CHAUVET's online videos. **MB**

[www.chauvetlighting.com](http://www.chauvetlighting.com)



# Blizzard Fab5 Set to Invade America

In November, Blizzard Lighting is debuting an all new series of LED lighting fixtures fitted with state-of-the-art, high-power, 15-watt, 5-in-1 RGBAW LEDs, dubbed the Fab5™ Series. Two new lights will get the line started.

The Puck Fab5™ is a new variation of the well-known Puck® series flat LED par can, that will feature 7x 15-watt, 5-in-1 RGBAW LEDs, while maintaining all the

*Puck Fab5™*



same features that made the original Blizzard Puck® series popular. There will also be a new IP65 outdoor rated Fab5™ fixture, the ToughPAR Fab5™. This fixture will also be fitted with 7x 15-watt, 5-in-1 RGBAW LED's, all tightly sealed inside a

weatherproof black cast aluminum enclosure with tempered glass lens and waterproof power connectors.

Advantages of the new 15-watt, 5-in-1 LEDs include extreme output and superior internal color mixing with unmatched color gamut. Each individual

*ToughPAR Fab5™*



LED of the Fab5™ contains its own red, green, blue, amber, and white nodes which can be controlled separately to easily mix any color possible. With 5-in-1 RGBAW LED technology, you can achieve those hard to duplicate amber/orange shades, as well as pastel colors - all from one fixture.

The ToughPAR Fab5™ also takes advantage of a 32-bit ARM® Cortex™ CPU to provide superior dimming and multiple dimmer curves.

Retail price for the Puck Fab5™ is \$299.99, and the ToughPAR Fab5™ retail is \$499.99.

[www.blizzardlighting.com](http://www.blizzardlighting.com)



**LOW NOISE**



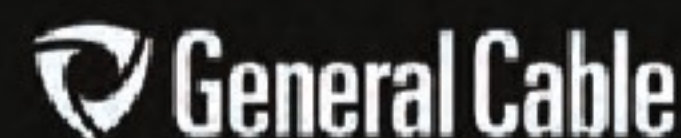
**BEND THE RULES**

**Convenient, Neat & Fast to Set Up**

Digital 110 Ohm Audio, DMX Lighting & Network Applications

**Flexible & Durable**

Gepco International [www.gepco.com](http://www.gepco.com)  
P. 800.966.0069 F. 847.795.8770





# Be the Hit of the Party with a Powerful New Trivia Program

SOFTWARE LEVERAGES MUSIC TO LIVEN UP INTERACTIVE EVENTS

By Ryan Burger

**S**ource Trivia wants you to Be the Hit of the Party, as the name of their new software indicates—not to mention happy hour at your regular bar, at corporate gigs or at whatever event you are doing that would benefit from trivia.

Source Trivia has developed a system that combines your music library with trivia in a great new way, and does most of the work for you, working directly from your iTunes playlist.

I see two major possibilities for this

dinner. Alternatively, it could easily be the center of the entire event, with everyone participating. The possibilities are wide open, limited only by your creativity in producing and selling the event.

2) Regular weekly events at the local bar and grill where people get involved in the night's entertainment. It would involve a crowd similar to a karaoke audience, but more participative.

Intrigued yet? Source Trivia's software works on a Windows PC and requires dual monitor access. As mentioned above, it runs as a companion to iTunes. It uses proprietary "fuzzy" logic programming that

bunch of other tweaks that can be made to customize the software to exactly what you want and need for specific events. Using its own control interface, you can run the show, control the scores, the game, and more.

John Pestotnik, the primary developer for Source Trivia says his "... primary goal is to support myself and my business with this product so I can continue doing what I love to do—creative development. I get great satisfaction from writing clever content and from seeing laughter in the audience, so I will always be a content contributor."

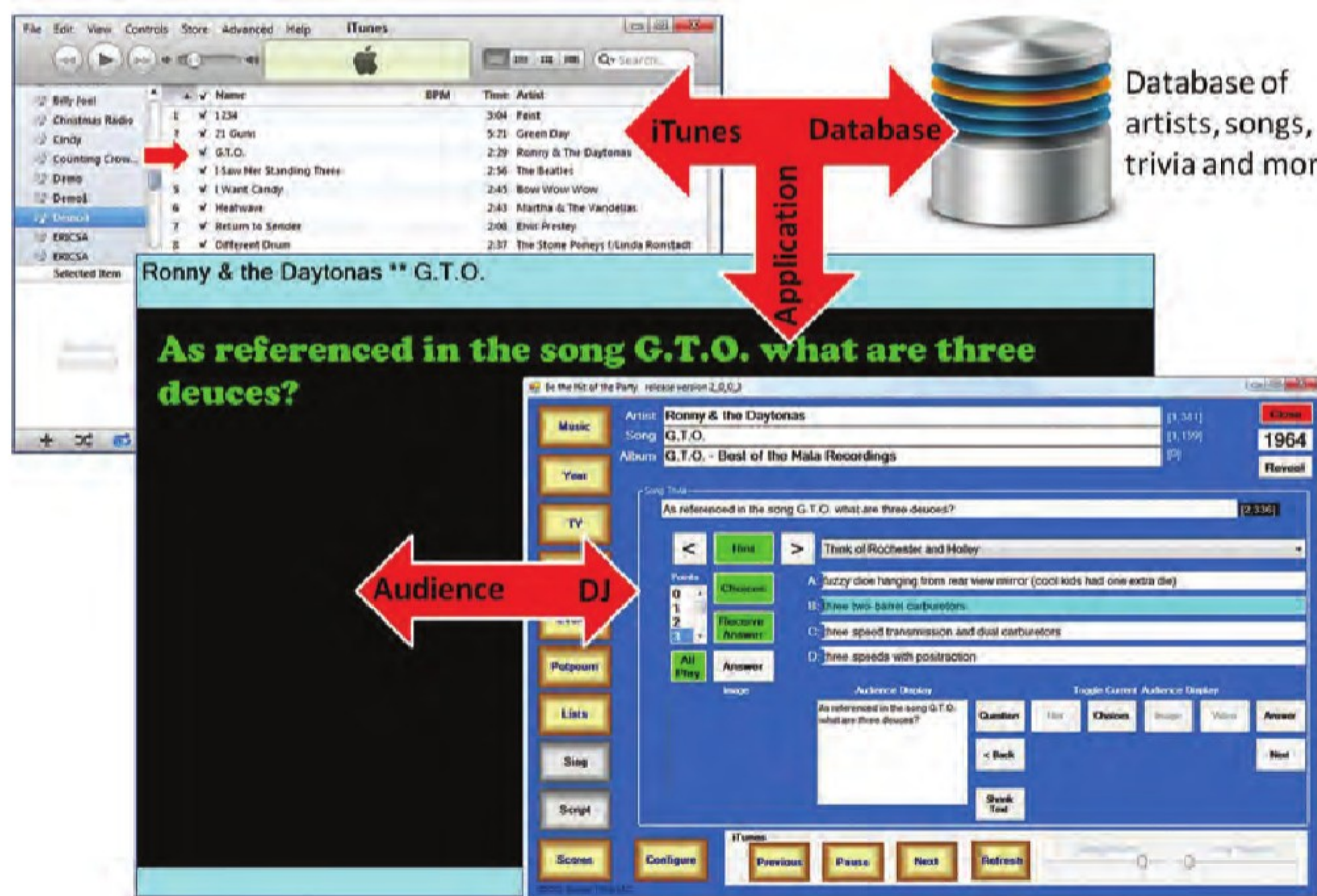
Although Pestotnik developed this software initially as an outlet for his creativity, over the last four years he has been perfecting the application, based on user input during extensive beta testing.

The software is licensed on an annual basis for what averages out to around \$100 a month, which includes all updates to the software, trivia database and support from Source Trivia. Once licensed the software can be used at an unlimited number of events.

While the software is now in full release, Pestotnik continues to develop the database to back the engine. He has taken charts similar to the Mobile Beat/DJ Intelligence Top 200 and is working on adding more questions to the system based on these songs and a ton more. At this point he is looking specifically for mobile entertainers

to test the system, as part of his Mobile DJ Pilot Program. DJs who jump in early will be given a chance to help mold a product and set the direction it takes over the next year. **MB**

[www.sourcetrivia.com](http://www.sourcetrivia.com)



trivia engine software:

1) At a corporate event where they are looking for some dinnertime entertainment before you start in with the main DJ entertainment and party. You would bring in projection equipment or TVs and run musical trivia while people are having

matches the iTunes track data up with its own database to find corresponding questions about the song, artist, the year it's released and more, including more general trivia. The software tracks when various trivia subjects have been used, can interface with outside voting devices and scoring systems, and provides a



# Mixed-In-Key

## A DIGITAL TOOL FOR HARMONIC MIXING

By Arnaldo Offermann

Years ago at the Northern DJ Convention, Adrian Cavlan talked about the next step in mixing for DJs: "harmonic mixing." If you've ever tried to beatmix two songs but they didn't sound right, despite BPMs aligned perfectly, then you inadvertently discovered the importance of harmonic mixing.

By avoiding key clashes, your mashups and mixes will sound dramatically better as you move seamlessly from song to song—in terms of the actual musical pitch, as well as the beat. Many top DJs use this technique, and when you think about it, it's only

While the software is simple to use, it has many advanced features that will repeatedly give you new depths to explore. Think about this, dance music is easily set on one key, but what about disco music? MIK breaks the track into segments and gives you the key for those segments. Of course, the "main" key is written on the ID tag so it's easily spotted when importing on your software of choice. The GUI is extremely clean and easy to navigate. I was able to scan my entire library and still run other programs without having my computer come to a screeching

halt. This is especially nice since my library, like many of yours, no doubt, is pretty large.

Some of you may read this and say "The DJ software I use already does this. I don't need MIK." Maybe. The software I

common sense that we apply ALL the rules about music theory when we mix.

But related keys can be confusing to the newcomer; enter the Camelot wheel. This handy little chart will help you match keys by looking at they key's respective key code.

Key code? What's that? How do you tell the key of each song? If ONLY there was software that made this easy and worked with Virtual DJ, Serato, Traktor, and many other programs. Luckily, Mixed in Key (MIK) has this all covered. Integrate it with their Mashup software (which is a whole 'nother article), and you'll be mixing like never before. The software works for Windows or OS X and installation is simple and painless.

Once running, you choose your DJ library and MIK will scan your entire folder and identify its songs' respective keys and BPM. No software is 100% accurate, but Mixed in Key is as close to that as you will get.

normally use already scans keys and assigns the key code, but MIK has been more accurate for me at times. It is, however, a computer algorithm that's telling you what sounds good, so trust your ears above all. This is merely a TOOL to make the decision process a bit faster.

And if you get confused, you can visit their site for plenty of tutorials and educational reads to further enhance your experience.

Once you've played with it enough, check out their Mashup software. Like the name implies, this integrates with MIK and allows you to start creating some neat mashups within one easy-to-use tool.

Bottom line: If you use Mixed In Key, you'll be doing your mixes a huge favor! **MB**

[www.mixedinkey.com](http://www.mixedinkey.com)



## Wireless Battery Powered LED Lighting

### PX-T10

- \* 90 Channels
- \* RGB Color mixing
- \* Master Control
- \* Group and GO
- \* Display % or DMX
- \* ColorRoll & Scene
- \* +400 foot range

24 watt  
PX250/D1210



24 watt  
Octagon



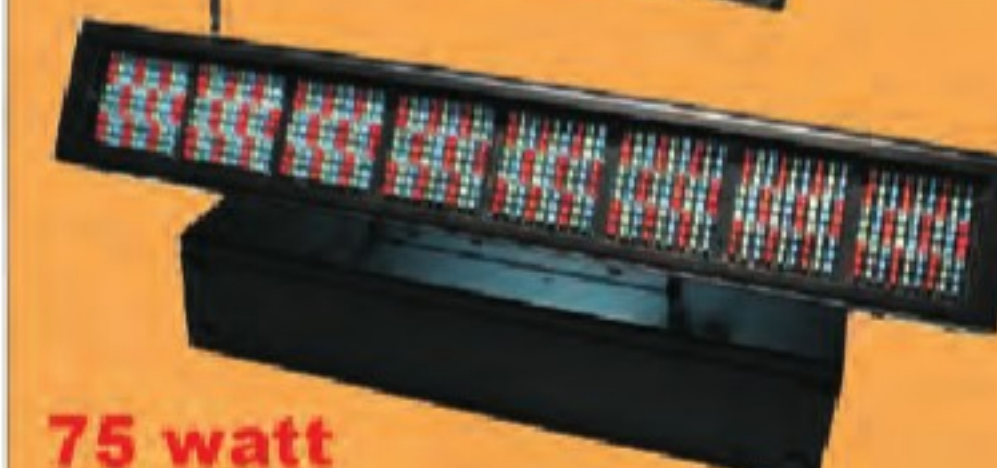
8 watt  
DL75



50 watt  
PX500/D1220



75 watt  
PX750/D1220



ColorMaker controls have a range of +400 feet and operate on 916 MHz which is isolated from the busy WIFI bands and other wireless DJ equipment. We offer the most advance hand held controls on the market today and the most variety of LED fixtures from centerpiece fixtures to powerful wall washers.

All our products are FCC approved. All products are designed, built and serviced by ColorMaker in our factory in Florida. We offer technical support from 9am to 9pm est 7 days a week.



**Made is USA**

**WWW.ColorMaker.net**  
**(407) 862-3363**



# Conquering the Great Outdoors

**A COMPLETELY PORTABLE SYSTEM IS YOUR BEST BET  
FOR REMOTE SOUND REINFORCEMENT**

By Richard McCoy

**M**any DJs have been faced with a situation where they are required to provide a sound system for remote wedding ceremonies in an outdoor area. Here in California, many brides are using beaches, vineyards or public park areas for their ceremonies while their main receptions are at another indoor location. This is a great opportunity for an upsell if you have the proper equipment for the job. I've been hired for these events over other DJs simply because I had the right equipment to provide a remote sound system. I've also rented out my system and have been subcontracted for this part the event.

## THE OUTDOOR DILEMMA

As beautiful as these locations may be, it is unlikely that AC power would be readily available for your equipment, or local rules and codes may prevent it. As an alternative, many DJs



*Galaxy TV8 Battery-Powered PA*

will run 100 to 200 feet of power cord from an AC source, not realizing that the voltage drop over that distance could harm their equipment (not to mention the trip-and-fall dangers). Others may employ a noisy AC generator or a car-powered DC-to-AC converter for a power source. Both of these solutions usually require the DJ to use their primary or backup system which may be overkill for the ceremony and beyond the capacity of their power source. Either way this arrangement may require a lot of equipment movement and a long set up period.

My advice would be to resist the temptation to use a DC-to-AC power converter. While this method may be easy and inexpensive, it can do serious damage to your equipment. Most inexpensive converters provide a square wave output rather

than the preferred sine wave. Delicate electronic equipment is not always capable of processing a square wave as an AC power source or the frequency and amplitude variations. Converters that plug in to a car's cigarette lighter are limited to a maximum of 300 watts peak and may blow a fuse if exceeded. Larger capacity converters must be attached directly to the battery. If this power supply arrangement is to be used, it is best to use an inverter-type power supply. Although more expensive, inverters will produce a regulated sine wave output that is friendlier to your equipment. Always check manufacturer's specifications and avoid any risks. And more helpful reminder: Don't forget that long usage could drain your battery and prevent the car from starting!

## GOING COMPLETELY PORTABLE

The best solution, in my educated opinion, is a portable, battery-operated system with a built-in wireless microphone, CD player and/or iPod connection. Several manufacturers make these types of systems, which are perfect for remote applications and can produce sufficient volume levels for most events. Keep in mind that the music and voices at a ceremony won't need to be amplified as much as dance party music. The audience is usually silent during the ceremony, making your job that much easier. These compact PA systems provide a turnkey solution that can also be deployed for many other uses. Several manufacturers produce variants of a portable PA system and a can be found easily on the web.

## THE DIY PORTABLE SYSTEM

While portable music systems can be purchased or rented, a technically knowledgeable DJ can build their own portable sound system from off-the-shelf components. With a little time and understanding, a very reliable and portable sound system can be built in one day.

My portable system is made up of a Numark CD Mix-2 or KMX02 (\$250-\$500), a 50x50 watt car amplifier (\$50-\$100), a wireless microphone (\$100-\$200), a motorcycle-type battery (\$25-\$60) and a stereo speaker box (\$80-\$200). The most important thing about this system is that everything runs off of 12 volts DC, and under normal use, will operate for up to four hours on a fully charged battery. If more volume and time are required, a larger battery (car size) and power amplifier (300x300 watt) can be substituted. Make sure your wireless microphone will operate at 12 v DC.

The Numark CD Mix-2 provides all the functions and features of the basic CD player and mixer. It has both turntable and line inputs, along with two microphone inputs with tone controls. This will provide what you need for most remote shows; it also provides a handy emergency backup system.

The assembly of the system does require some technical knowledge and soldering capability. You may be required to make power and speaker connectors. It is also possible to purchase





Numark CD Mix-2

some cables but this still may require cutting and soldering. If you do not have the necessary skills, ask a techie friend for help.

Odyssey does make a nice case that everything can fit into. Wiring all the components together is just basic Audio 101 hook up knowledge. In the left-hand compartment, I made a small sheet metal plate with all the available inputs and outputs connections for easy access. However, all the connections are available on the back of the CD Mix-2 unit. This area can also hold the battery. The power amplifier is mounted behind the mixer in

a covered compartment. The right-hand compartment is used to store speaker, power, and audio cables, along with headphones. I also glued a small piece of foam rubber on the underside of the lid to hold everything in place during transport. I set up my system on an "X" stands next to my speaker box.

Since I built my system six years ago, I have used it at over 100 events with an upsell price of \$200 per event. My clients have been amazed at this capability, compared to what other DJs offered. Setup and removal require only a few minutes, allowing the main DJ system to be set up in advance at the reception, rather than setting up and tearing down twice. Not only does this save time and energy, but also helps maintain the continuity of music during the event.

In addition to wedding ceremonies, these systems can also be deployed when background music is required for a cocktail hour in a nearby room while the large hall is used for the main event. This system is not intended to replace or substitute for a DJ's main system; but it certainly expands one's reach beyond the reception hall, and can even help generate more income when presented as the perfect solution for the client's outdoor needs. **ME**

*With his company A Sound Spectrum, Richard McCoy has been providing pro DJ services to the California Bay Area since 1966. He has served as a national officer of the ADJA, was a founder and officer of the ADJA's Northern California chapter, and is the founder and past president of the Bay Area Mobile Music Association (BAMMA). An electronics engineer for 40 years at companies like Fairchild, Atria and Acer, Rich is also a member and major contributor to the Institute of Electrical & Electronics Engineers (IEEE).*

## DJ CLUB BAGS HIT THE SCENE

Gator's New Padded DJ Bags are specifically designed to protect all the most popular brands. Our bags feature a bright orange interior for enhanced visibility in dark rooms, comfortable shoulder straps, and ample storage space for your accessories and gear.

NEW  
Sizes & Styles

Check Out The New Gator  
DJ G-Tour Cases Online



P: 813.221.4191

F: 813.221.4181

**GATOR**  
Cases

[gatorcases.com](http://gatorcases.com)



# Websites that Appeal to Brides

SOME STRAIGHT TALK ON TAILORING YOUR WEB PRESENCE

By Stephanie Padovani

**F**iguring out what's in a bride's head and what makes her actually contact you is a mystery for most wedding DJs. Why is it so challenging? Because you're a DJ...not a bride.

DJs typically fall in love with their turntables and mixing gear, light show and vocal acrobatics. Brides are in love with love, color schemes and oh, yeah, that guy known as the fiancé.

I did a little research to dig up what brides REALLY look for in a DJ website, what they say they want and what they really respond to, because it's not necessarily the same thing. The following requests were summarized from the comments of over 30 real brides and grooms.

## WHAT BRIDES AND GROOMS SAY THEY WANT

### 1. Reviews and Testimonials

This was the #1 response. Brides and grooms want evidence that you will give them a good party, and they look for it in the form of rave reviews from your couples. Your testimonials should be recent, and there should be lots of them.

Reviews from third party websites are viewed as more credible, so adding a feature like the Wedding Wire reviews widget will boost your review power even more.

### 2. Prices and Packages

Yep, they want to know how much and what it includes. Many website visitors doing research will bounce from your site and scratch you off the list if they don't find at least a ballpark price. They also prefer DJs who are open to customizing a package just for them.

### 3. Music Selection and Ideas

Brides and grooms like being able to browse your music selection. Even more importantly, they want you to give them unique song ideas to use for their special events that they haven't heard at every



single wedding they've attended since age 10.

If you specialize in a particular genre of music or cater to unique tastes, they want to see this reflected in your website. They want to know your style and musical personality so they can be sure it matches their own.

### 4. Pictures!

Brides and grooms want to see pictures on your website, specifically, pictures of happy guests on a packed dance floor. Why? This is more proof (see #1) that you're really good at what you do.

They also requested a picture of the DJ who will be working their wedding, and a picture of your equipment setup and lighting. Note: they really just want ONE picture of these things, not image after image from every conceivable angle.

### 5. Video

Quite a few brides and grooms would like to see a video of the DJ in action so they can, you guessed it, have more proof that you know how to get your party on in

a style that fits the couple.

### 6. Contact Information

I almost didn't list this because it's so obvious, but this was right up there on the list of requests. Brides and grooms want a prominent Contact button that includes a real email address as well as a contact form.

Make sure your contact information is easy to find and located on every page. If they have to look for it, they won't use it.

### 7. Honorable Mentions:

*Professional Design, List of Venues, a Blog, Gender Neutral Language*

Many of the respondents stressed the importance of professional website design because it tells them a lot about you. It should be clean, uncluttered and easy to navigate, with no flashing graphics (this was a specific request) or "cheese." If your site looks cheesy, so do you.

A list of venues you've worked at is also desirable because it demonstrates that you have lots of experience, especially at their location.



A blog is an excellent way to provide brides with many of their requests: photos, videos, testimonials in the form of comments from happy couples, song and entertainment ideas from real weddings, and a list of venues where your weddings were held.

If you want to work with same-sex couples, they expect to see gender neutral language. Instead of "bride and groom" they want to see "partners." References to the bride only give the impression that you work exclusively with traditional couples, and same-sex couples will be less likely to reach out to you.

### WHAT THEY DIDN'T SAY

Notice what those brides and grooms didn't say they wanted on a DJ website.

They didn't request music that comes blaring through their speakers as soon as they land on your site. Playing music automatically on your website is a really, really bad idea.

Why? Surveys reveal that most brides are planning their weddings from work. Those naughty ladies land on a website that blasts music and they leave immediately to avoid getting caught. Skip the music and you'll keep more website visitors.

They also didn't ask for a resume of your job experience and education, or a history of how you got into the business. As long as you provide proof of your quality service through photos, videos, reviews and testimonials, that's all they need.

Nor did they ask for a long essay explaining why they should hire a professional DJ or expect to pay more for a talented entertainer. You'll find this same spiel on multiple entertainment websites, and it comes off like a thinly veiled sales pitch.

### WHAT THE RESULTS SAY

Oftentimes there is a difference between what brides and grooms say they want, and what actually works to get them to contact you.

#### 1. The Price and Package Dilemma

We've established that brides and grooms really want to see your price and

## Brides and grooms want *evidence* that you will give them a good party

packages clearly listed on your website with as much detail as possible. However, this isn't always in your best interest.

If you reveal your packages on your website, it may encourage the website visitor to rule you out before they have a chance to get to know you better and find out what they're missing. It keeps them focused on price instead of the value you offer, which is exactly what you don't want.

The best practice is to give a realistic starting price or price range, and then ask them to contact you for more information. This way, the couple has an idea of whether or not they can afford you and an incentive to contact you to learn more.

Couples also indicated that they prefer a DJ who offers "customized" packages. While the idea of choice is intoxicating, research shows that when faced with more than five package options, the decision becomes so painful that the customer will choose not to buy anything at all.

Keep your packages simple and easy to understand to make the choice easy; three packages is the perfect number. Mentioning that you are "open to customizing the perfect package for them," is a nice way to indicate the luxury of choice without overwhelming them with a la carte options.

#### 2. Design for the Ladies

Design your website for the bride, not the groom. This isn't sexist; this is business. Women make 85% of buying decisions; not just when it comes to the wedding, but everything else, too.

Too many DJs, who are predominantly male, design

for themselves and end up driving brides away in the process. So what do women respond to in a website?

- Images that remind them of themselves on their best day. They want to see pictures of "real" beautiful brides, not supermodels.
- Stories. This is why real weddings are so popular.
- Bright colors, white space, and warmer tones like reds and oranges. (Blue is a good color for both sexes.)
- Professional design. Make sure your website and logo are designed by a professional graphic designer. Several brides and grooms who responded to my survey stated that they will judge you based on the first impression made by your website. Ignore this at your own peril!

#### 3. Professional Copy

Don't skimp on this one! A single typo or misspelling creates a bad first impression that lasts. Hire a professional sales copywriter to do this for you.

Make your content all about your ideal client. Even when you're writing about yourself, it's really about her. Your copy should use the word "you" 75% more than the words "I" and "me."

#### 4. Credentials and Press

If you are a member of a professional organization, if you've won awards, or if you've been featured in a wedding blog, magazine or newspaper, include this on your website. This provides more proof of your talent and ability. Display member logos, links and blurbs on your "about" page.

### WEBSITES THAT BOOK WEDDINGS

You have a choice: Give brides and grooms what they want to find in a website, or fight them by sticking with what you want instead, and face the consequences.

With over 86% of couples using the internet to plan their weddings, I'd say it's a good idea to give them what they want. Fortunately, that doesn't mean you have to give up what works to get the lead and book the wedding. Stick with what gets results and you can't go wrong. **MB**



*Stephanie Padovani is a Hudson Valley, NY wedding blogger, writer and wedding business coach who has owned a successful wedding entertainment company with her husband since 2000. They started Book More Brides to help wedding professionals build thriving wedding businesses... without fighting about price or wasting money on expensive advertising that doesn't work. Visit [BookMoreBrides.com](http://BookMoreBrides.com) to get more wedding business marketing tips.*



# A Taxing Situation

**POLISHING UP THE CRYSTAL BALL TO ANTICIPATE COMING CHANGES**

By Mark E. Battersby

**A** number of the tax provisions that affect mobile entertainment businesses—and their operators—either expired at the end of 2011, or are scheduled to expire at the end of this year. They include the Bush-era tax cuts, the alternative minimum tax (AMT) patch, the temporary payroll tax cuts, and other temporary provisions, many of which are commonly referred to as “tax extenders.”

Although Congress may retroactively reinstate some or all of these provisions, an agreement before the end of the year seems unlikely. That leaves the future of many of the tax breaks currently available to DJs, VJs, and KJs in doubt including the biggest “hit” facing many mobile entertainment businesses, at least in terms of estimated tax savings, the write-offs for newly acquired equipment and other business property.

## BYE-BYE WRITE-OFFS

Originally created in 2002 as a temporary economic incentive, the so-called “Bonus” depreciation write-off allowed DJs, VJs, KJs, and their businesses to immediately deduct or write-off a large portion of the cost of newly acquired business assets. A whopping 100% bonus depreciation allowance was in effect through the end of 2011, decreased to 50% for 2012, and is scheduled to expire after December 31, 2012. The Section 179 enhanced expensing allowance that allowed mobile entertainment businesses to deduct as an immediately deductible expense amounts of up to \$500,000 for investing in qualified equipment and other business property in 2011, was reduced to \$125,000 for the 2012 tax year, and will revert to \$25,000 thereafter.

Unlike bonus depreciation that applies only to “new” property, a mobile entertainment business may deduct as much as \$125,000 of equipment costs. Of course, the Section 179 expensing write-off is reduced, dollar-for-dollar, by any property acquisitions in excess of the \$500,000 investment ceiling, limiting the write-off to smaller businesses.

## S CORPORATION BUILT-IN GAINS

The tax on built-in gains is a corporate level tax on S corporations that dispose of assets that appreciated in value during years when the mobile entertainment operation was a regular (or “C”) corporation. The built-in gains tax applies to all mobile entertainment operations that chose to be treated as an S corporation after 1986, and had a net recognized built-in gain.

Generally, net recognized built-in gain attributable to C corporation years is taxable to an S corporation during the first 10-year period as an S corporation. The 10-year period was reduced to seven years by the American Recovery and Reinvestment Tax Act of 2009, for taxable years beginning in 2009 and 2010. The Small Business Jobs Act of 2010, reduced the 10-year period to five years for taxable years beginning in 2011.

## SMALL BUSINESS STOCK

Many newly formed and growing, incorporated mobile entertainment service operators have used a unique type of stock to attract badly-needed capital. Special tax treatment of so-called “Small Business Stock,” allows the holder to exclude 50-percent of the gain realized when cashing out after 5 years. The amount excluded is 50 percent of the gain for qualified stock issued before 2009, or after 2011, 75 percent of the gain for qualified stock issued after February 17, 2009, and before September 28, 2010, and 100 percent for qualified stock issued after September 27, 2010, and before January 1, 2012.

## DOUBLE TAXATION

The owners and shareholders in many incorporated mobile entertainment businesses are all-too-well aware of the threat of double taxation on the profits of their operation. Should those profits be distributed in the form of dividends to take advantage of the fast-disappearing low tax rates? Or, should the operator take those profits in the form of wages, bonuses, and the like incurring a tax bill for income taxes as well as employment taxes?

The double taxation of dividends—with corporate earnings first taxed 35% at the corporate level and then, when paid out to shareholders, taxed again—has been a long-standing and well-recognized distortion in the tax law. It favors debt financing over equity capital formation, because interest is deducted as a cost of doing business and lowers taxable income, while dividends are taxed twice.

Congress did not eliminate the double taxation of dividends in the 2003 Bush-era tax cuts, as promised. However, dividends are now taxed at 15%, rather than the typically higher income-tax rates paid by shareholders.

Most importantly, the 15% tax rate was also applied to capital gains. As for capital gains, the current long-term rate of 15 percent is due to expire at the end of 2012 and increase to 20 percent for 2013. The current long-term rate of zero for those in the bottom two tax brackets is to expire and increase to 10 percent for 2013.

With the expiration of the 2003 tax law at the end of this year, taxes—not only on capital earnings but also on ordinary income—will return to the much higher levels that previously existed.

## THE AMT BITE

The dreaded alternative minimum tax or AMT, was enacted to ensure that higher-income taxpayers who would otherwise pay little or no taxes would be required to pay a “minimum” amount. In calculating the AMT, taxpayers add back various tax preference items to their taxable income to calculate their AMT tax base, claim a basic exemption amount therefrom, then apply either a 26% or 28% rate. The extent to which this figure exceeds a taxpayer’s regular tax liability is his or her AMT.

Certain parts of the AMT were not, however, indexed for inflation. To deal with this issue, the AMT exemption amount has been increased several times on a temporary basis (part of the “AMT patch”). The 2011 AMT patch allowed married individuals



filing jointly and unmarried individuals exemptions of \$74,450 and \$48,450, respectively.

According to the Congressional Budget Office, unless Congress acts, 30 million plus taxpayers, or roughly one-fifth of all taxpayers, will be hit by the AMT in 2012. For 2012, without another patch, the AMT exemption amounts are \$45,000 for married individuals, and \$33,750 for unmarried individuals.

- For 2013, a new 3.8-percent tax on investment income will become effective for most joint filers with income above \$250,000 (\$200,000 for single filers);

- The current estate and gift tax exemptions of \$5 million will expire at the end of 2012 and drop to \$1 million for 2013;

- Every mobile entertainment service operator can sell appreciated stock by the end of 2012 to utilize the lower capital gains rates. For those fortunate enough to file high income returns, foregoing the 3.8-percent investment income tax set for 2013 is possible. There is also no restriction on repurchasing the same stock, as there is when sold for a loss.

An investment sale, such as land or a business transaction, may warrant thinking about closing the sale prior to 2013 in order to take advantage of the lower capital gain rates. And, once again, for those fortunate enough to file high income returns, foregoing the 3.8-percent investment income tax set for 2013 is possible. There is also no restriction on repurchasing the same stock, as there is when sold for a loss.

Those receiving the proceeds from a sale of equipment, business assets or even the mobile entertainment business over several years, called an "installment agreement", may want to consider electing not to defer the gain over the installment period, but instead take the gain entirely in 2012.

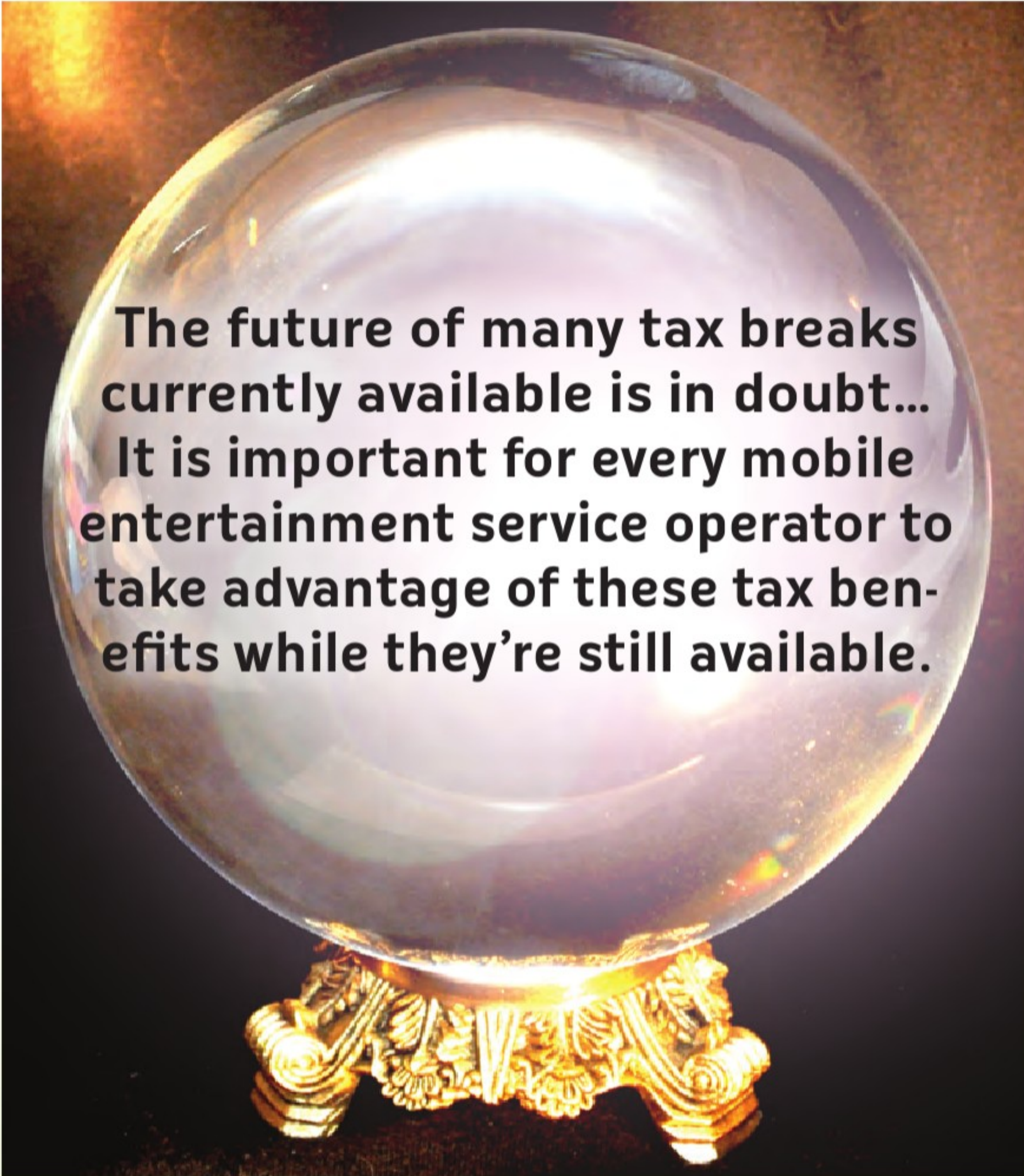
As for those almost-inevitable capital losses, one strategy might be to hold off on taking capital losses until after 2012, as they could be more valuable to offset capital gains at the higher capital gain rates.

Some DJs, VJs, KJs and other mobile entertainment service operators have already decided that the uncertainty is too much to take any specific action yet this year. Many have decided to at least wait until after the November elections to think about what 2013 may bring. All should be armed with the facts and options available

to intelligently weigh those decisions. To do that effectively requires at least some advance consideration.

It is important for every mobile entertainment service operator to take advantage of these tax benefits while they're still available. To help ensure future prosperity for your business, consult with a tax specialist to discuss opportunities for the 2012 tax-filing season and don't forget "beyond." **MB**

*Mark E. Battersby is a freelance writer based in the Philadelphia area. His features, columns and reports have appeared in leading trade magazines and professional journals since the early 1980s. When not actually writing, Mark spends most of his time digging for exciting tax and financial strategies to write about.*



**The future of many tax breaks currently available is in doubt... It is important for every mobile entertainment service operator to take advantage of these tax benefits while they're still available.**

## TAXMAGGEDON IS COMING

The year 2012 will, in all likelihood, continue to be a year of considerable tax uncertainty, making tax planning difficult. This year, with the Bush-era tax cuts expiring, many tax planning issues are focused on whether those cuts that were scheduled to expire will re-emerge. With the economy on a slow mend and the Federal Reserve holding interest rates low, both lawmakers and the administration appear less likely to agree to an extension of tax cuts.

In the meantime, every mobile entertainment service operator and business owner should be aware of the following:

- The distinction between ordinary and qualified dividends will expire at the end of 2012 and all dividends, including those paid by the mobile entertainment business, will be subject to ordinary tax rates (with the top ordinary rate being 39.6 percent);



# Think the “Write” Way

DO THE “WRITE” THING AND ALL WILL BE WELL

By Jeffrey Gitomer

**RELAX!** You’ve heard that word since the first time you got angry or upset. Or maybe it’s a word in your head that beacons reality. Pent up frustration, worry, or concern about the present or the future - or both - and nervousness about what’s about to happen in the world, at work, at home, or in your personal life.

RELAX! Easy to say, hard to do.

Here are my secrets for maintaining inner peace and fulfillment in a world filled with distractions, diversions, and distortions:

1. Write down all the crap clogging your brain. Get rid of your mental clutter. As soon as you write the details, you no longer have to dwell on them, or remember them—and your mind is free to think. Try it. It’s amazing and mentally relaxing (almost a relief). The bonus of an uncluttered mind is that ideas and resolutions to your issues and challenges will begin to manifest themselves daily.

2. Write down your present situation. What’s going on in your life right now? What’s the status of all things work, family, friends, life, and self? More amazing than unclogging, writing your present situation actually creates answers to situations that have been bugging you. Oh, and it also helps relax you.

3. Write down your dreams and thoughts. Every one has thoughts of “one day I’ll...,” or “someday I’ll...,” but those words are usually just spoken. REALITY: Those thoughts are just pipedreams until they’re written down, formalized, and crystalized. Writing your dreams will help you see a more clear and focused picture of them.

4. Find a quiet park or a garden where you can sit and think, read, or write for an hour. Invest quality time with yourself DAILY. This is the most relaxing of all outlets IF you have done the first three things I’ve recommended.

5. Read something positive, and write down the most inspiring quotes. Create a mailing list of important people to share them with. Make sure you acknowledge the author.

6. Mentally go to all the positive places where you’ve been before. Those thoughts will lead you to stories and lessons; write them down right away. Then blog them.

6.5. Blog your thoughts, ideas, and experiences. Blogging not only creates a public avenue for you to publish and express yourself, it also positions you and your views to the world. Your ideas may matter to some people in the world, and the feeling of accomplishment will give you a feeling of personal pride and fulfillment. I have decided that 2013 will be my “year of the blog,” consisting of an

intensive, daily effort for me to talk about and video about sales, business, and life. You can see my blog history at [www.salesblog.com](http://www.salesblog.com).

com. Got blog? Air your thoughts to the world!

There are other things you can DO beyond writing to relax:

- Play with a kid. It’s an amazing elixir for relaxing and having fun.

- Go shopping for yourself. It makes you feel good to do things for YOU.

- Make a list of ten people from high school or college you want to reconnect with. Call them, don’t just Facebook them. These are people you knew in your responsibility-free days.

- Take a walk someplace you’ve never been before. Look around as you walk. Marvel at things. Take a few pictures. Write a few notes. Sit down and soak it in.

- Book a weekend trip. Make a list of the places you’ll go and the things you’ll do. Often just the action of writing and planning the getaway will change your mood and your thinking, and that can calm you.

GOTTA GET AWAY? Need a vacation? That’s because you’re not relaxing every day. When the “need to get away” is a dominant thought, it’s a symptom, not a problem or a goal. The reality is you’re not relaxing on a daily basis.

RELAXATION REALITY. It’s likely you’ll need to make some personal changes if true relaxation is to permeate your life. Avoid negative events, negative things, negative news, and especially negative people.

“Jeffrey I can’t eliminate these things!” you exclaim.

Relax dude, just relax. **ME**

© 2012 All Rights Reserved. Don’t even think about reproducing this article without written permission from Jeffrey H. Gitomer and Buy Gitomer, 704-333-1112.



Jeffrey Gitomer is the author of *The Sales Bible*, *Customer Satisfaction is Worthless—Customer Loyalty is Priceless*, *The Little Red Book of Selling*, *The Little Red Book of Sales Answers*, *The Little Black Book of Connections*, *The Little Gold Book of YES! Attitude*, *The Little Green Book of Getting Your Way*, *The Little Platinum Book of Cha-Ching*, *The Little Teal Book of Trust*, *The Little Book of Leadership*, and *Social BOOM!* His website, [www.gitomer.com](http://www.gitomer.com), will lead you to more information about training and seminars, or email him personally at [salesman@gitomer.com](mailto:salesman@gitomer.com).



# What's Your *Real* ROI?

## MEASURING AND OPTIMIZING YOUR INVESTMENTS OF TIME AND MONEY

By John Stiernberg

Last time we talked about your **Operations and infrastructure plan**. More tactical than a three-year strategic plan, the operating plan looks one year ahead and answers the “how” questions. Now let's go deeper into making decisions about how to spend your precious creative time and money. Where do I get the most bang for the buck?

If I have limited time for business development, how can I prevent squandering it on the wrong initiatives? How do I measure the ROI (return on investment)? This article addresses these issues and recommends three action tips for success.

### NON-DISCRETIONARY VS. DISCRETIONARY TIME AND MONEY

Financial expenses can be classified as either non-discretionary or discretionary. Examples of non-discretionary expenses include van payments, payroll, rent, taxes, and agent commissions. Examples of discretionary expenses include promotion, travel and entertainment (except getting to the gig), equipment upgrades, new software, and additional support staff.

Here's a recommended twist. Think of your time in the same way. Non-discretionary time examples include performances and rehearsals, doing your paperwork (like proposals, contracts, and bill paying), planning, and staying healthy (eat, sleep, exercise). Discretionary time examples include learning new creative, business, and technical chops, schmoozing and promoting your company, attending competitors' shows, and recreational activities.

Too many mobile entertainers think only about the cash and not about the time that it takes to earn the cash. You've heard the expression “Time is money.” What it means is this. Any time that you are not spending on purposeful activity is squandered, just like money that is spent on the wrong things. A bad time investment is just as costly as a bad cash investment—maybe even more so.

### REVENUE GENERATORS VS. CASH BURNERS

So how do I avoid wasting my precious discretionary time and money? Here's a simple guideline. Determine if the investment generates revenue or simply burns cash (extending the time is money metaphor).

Revenue generators are activities that lead to future income. Even if you don't get paid directly, the purpose of a revenue generating activity is to identify and communicate with prospective clients in a way that drives sales. Here are some examples:

- Showcase gigs, like hosting a show for event planners.
- E-mail blasts to prospective clients.
- Outsourcing business and technical services so you can focus on performing or selling.

The following are potential money drains:

- Advertising in media outlets that do not reach your target audience (even though they might be perceived as cheap and affordable).
- Replacing serviceable stage gear or vehicles just to get the hot new model.
- Attending a QuickBooks Pro seminar when you could have had a bookkeeper do the work in a fraction of the time (and save real costs as well as your time).

What's the point? Before you make business decisions, it is critically important to understand how much things cost and how long things take to accomplish. This is called “full cost attribution” and is part of the planning and budgeting process. It pays off big time.

### GET READY TO MEASURE RETURN ON INVESTMENT (ROI)

Measuring return on investment—both time and money—is essential for long-term success of your mobile entertainment business. Here are three suggestions for how to get ready to measure ROI.

**Action Tip 1.** Create a short list of key metrics (elements of your business to track). Essential

financial metrics include 1) revenue, 2) expenses, and 3) profit. Essential non-financial metrics include 1) number of gigs, 2) number of staff people, and 3) how much time you and your staff work. Set objectives for each key metric on a monthly, quarterly, and annual basis. Set up a tracking system (spreadsheet or database—not scraps of paper or notes on your smartphone).

**Action Tip 2.** Establish a value for your time and that of everyone on your team. This will help you determine the full cost of “free” activities like showcase gigs or handling business tasks that can be outsourced.

**Action Tip 3.** Compare actual results vs. your objectives (the budget) each month. In addition to comparing revenue and expenses to your budget, do the same for the non-financial metrics. Example: You sent a promotional e-mail to 500 past and prospective clients with the goal of getting 30 new leads for possible gigs. It took three hours of your time to send. If you do get at least 30 responses and they lead to three bookings (assuming a 10% close rate), it's a better time ROI than if you only get 10 responses and one booking.

### HERE'S THE POINT...

What gets measured gets done. The converse is also (unfortunately) true: what does not get measured does not get done. It's human nature. Beware of running your mobile entertainment business without objectives or without a way to measure ROI for both time and money.

Be sure to implement the Action Tips in sequence: 1) create a list of key metrics and set trackable objectives, 2) establish a cash value for everyone's time spent, and 3) measure the resulting ROI monthly.

Next time we'll present ideas for low cost promotional tools with big ROI potential. In the meantime, best wishes for success in mobile entertainment in 2012! **MB**



John Stiernberg is founder of Stiernberg Consulting ([www.stiernberg.com](http://www.stiernberg.com)). His book **Succeeding In Music: Business Chops for Performers and Songwriters** is published by Hal Leonard Books. Contact John via e-mail at [john@stiernberg.com](mailto:john@stiernberg.com). You can find John on LinkedIn, Plaxo, and Facebook and follow him on Twitter.



# MBLV17

## REIGNITE

Learn from the best the industry has to offer, check out the latest gear and business-building products and services, network with peers, and party in classic Vegas style, at Mobile Beat's seventeenth DJ event, MBLV17

### TUESDAY TRIPLE ALL-STAR LINEUP



#### Follow Your Passion and "Quit Your Day Job" with **Jon Acuff**

Jon Acuff, author of *Quitter*, will show you how to "blow up your dream without blowing up your life." He doesn't just write about it... he segued from day job to dream job when he joined Dave Ramsey's team to become a full-time author and national speaker. If you are thinking about going "all in" on this DJ thing, don't miss this seminar!



#### Relight Your Fire and Refocus Your Energy with **Judson Laipply**

Offering much more than just a funny dance, Judson Laipply is a sought-after motivational speaker who will inspire with a funny, high-energy session that is sure to be a show highlight! His presentation will, of course, include a live performance of his YouTube sensation, "The Evolution of Dance."



#### Rock Your World, One Day at a Time with **Dayna Steele**

For almost 20 years as the First Lady of Houston Rock Radio, Dayna Steele rubbed shoulders with and interviewed the icons of rock. Now, as a success consultant, FastCompany blogger and author of 101 Ways to Rock Your World she will help you apply the success secrets of the biggest stars to your own entertainment career.

AT THE **ORIGINAL**  
LAS VEGAS EVENT FOR DJS:  
**THE MOBILE BEAT  
DJ SHOW &  
CONFERENCE**

**February 4 - 7, 2013**  
**Riviera Casino & Hotel**  
**Las Vegas, NV**

TUES NIGHT, FEB 5:  
**American DJ Customer Appreciation Party**



WED NIGHT, FEB 6:  
**Mobile Beat presents**  
**Lou Gramm**  
**The Voice of Foreigner**



EXHIBIT HALL STAGE:  
**Rob Base**  
**of "It Takes Two" fame**

## REGISTER NOW

<https://members.mobilebeat.com>

or call 800-257-7635

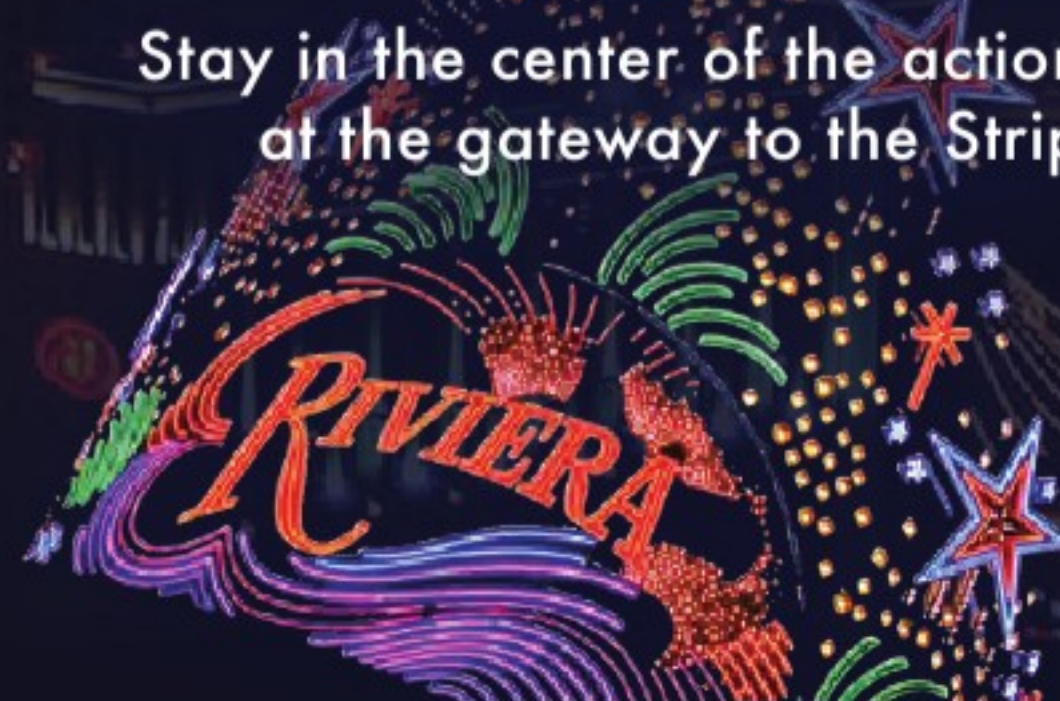
IT PAYS TO STAY  
AT THE SHOW HOTEL

**Riviera room rates rolled back  
to \$49 PER NIGHT**

Stay in the center of the action,  
at the gateway to the Strip!

**Come early and enjoy the Big Game,  
Vegas style, on Sunday, Feb 3!**

**FREE bonus seminars on Monday  
afternoon, Feb 4, for early arrivals**





# ADVERTISERS

CONTACT MOBILE BEAT SALES AT  
515-986-3300 x304  
OR EMAIL [SALES@MOBILEBEAT.COM](mailto:SALES@MOBILEBEAT.COM)  
FOR ADVERTISING INFORMATION

COMPANY	WEBSITE	PHONE	PAGE
A Different Spin	<a href="http://www.adifferentspin.info">www.adifferentspin.info</a>	-	29
American Audio	<a href="http://www.americaaudio.us">www.americaaudio.us</a>	800-322-6337	3
American DJ	<a href="http://www.americandj.com">www.americandj.com</a>	800-322-6337	37, 68
Beautiful Bride Magazine	<a href="http://www.beautifulbridemagazine.com">www.beautifulbridemagazine.com</a>	855-274-3375	51
Blizzard Lighting	<a href="http://www.blizzardlighting.com">www.blizzardlighting.com</a>	-	29
Bose	<a href="http://www.bose.com/dj1">www.bose.com/dj1</a>	800-905-1979	5
CHAUVET	<a href="http://www.chauvetlighting.com">www.chauvetlighting.com</a>	800-762-1084	7, 25
ColorMaker	<a href="http://www.colormaker.net">www.colormaker.net</a>	407-862-3363	55
DigiGames	<a href="http://www.digigames.com">www.digigames.com</a>	888-874-8427	19
Divine Lighting	<a href="http://www.divinelighting.com">www.divinelighting.com</a>	877-406-4557	11
DJ Intelligence	<a href="http://www.djintelligence.com">www.djintelligence.com</a>	-	33
Eternal Lighting	<a href="http://www.eternallighting.com">www.eternallighting.com</a>	-	51
EV (Electro-Voice)	<a href="http://www.electrovoice.com">www.electrovoice.com</a>	-	17
Gator Cases	<a href="http://www.gatorcases.com">www.gatorcases.com</a>	813-221-4191	57
Gepco	<a href="http://www.gepco.com">www.gepco.com</a>	800-966-0069	53
Global Special Effects	<a href="http://www.globalspecialeffects.com">www.globalspecialeffects.com</a>	256-229-5551	65
Hercules	<a href="http://www.hercules.com">www.hercules.com</a>	-	15
I DJ NOW	<a href="http://www.idjnow.com">www.idjnow.com</a>	631-321-1700	23
Innovative Foto	<a href="http://www.innovativefoto.com">www.innovativefoto.com</a>	800-933-2682 x177	43
MBLV17: Mobile Beat DJ Show	<a href="http://www.mobilebeat.com/las-vegas-dj-show">www.mobilebeat.com/las-vegas-dj-show</a>	-	64
Master School Dances	<a href="http://www.masterschooldances.com">www.masterschooldances.com</a>	-	66
Music Trends	<a href="http://www.musicrends.com">www.musicrends.com</a>	888-621-3535	33
PayAnywhere	<a href="http://www.payanywhere.com/mbdec">www.payanywhere.com/mbdec</a>	877-243-9114	39
Wedding Toasts Made Easy	<a href="http://www.nomorebadtoasts.com">www.nomorebadtoasts.com</a>	-	38
Odyssey Innovative Designs	<a href="http://www.odysseygear.com">www.odysseygear.com</a>	626-588-2528	9, 31
Pioneer DJ	<a href="http://www.pioneerdj.com">www.pioneerdj.com</a>	-	2
ProDJ Publishing	<a href="http://www.mobilebeat.com">www.mobilebeat.com</a> (Bookstore)	800-257-7635 x0	65
Promo Only	<a href="http://www.promoonly.com">www.promoonly.com</a>	407-331-3600	67

## 256.229.5551

The Best Special FX in the Industry.

SNOW | FOAM | FOG | CRYO | SCENT | FLOGOS | BUBBLES



# GLOBAL

SPECIAL EFFECTS

[www.globalspecialeffects.com](http://www.globalspecialeffects.com)

**A POWERFUL  
TOOL  
TO IMPROVE YOUR  
PROGRAMMING:  
PLAY SOMETHING WE  
CAN DANCE TO!**

Updated annually and approaching its 15th birthday (first edition, 1997), **Play Something We Can Dance To!** is a spiral-bound book / data CD set packed with essential song info for DJs. Compiled by **Jay Maxwell**, Mobile Beat's resident musicologist and author of his PSWCOT column for almost two decades, the book contains valuable song lists sorted by Title, Artist, Category, Year and BPM. As a bonus, two dozen of Jay's best MB articles are included.

**TODAY'S TOP TUNES \* PARTY \* REGGAE \*  
JUST 4 FUN \* LATIN DANCE 1970-NOW  
\* VINTAGE GROOVES \* CLASSIC ROCK  
\* NEW WAVE \* HIP-HOP \* MODERN  
ROCK \* FAST COUNTRY \* SLOW COUNTRY  
\* SLOW SONGS 1955-NOW \* BIG BAND \*  
AMERICAN SONGBOOK \* LIFETIME LOVE**

*This could be just what you need, to*



**ORDER YOUR SET TODAY:**

- \* Go to [www.mobilebeat.com](http://www.mobilebeat.com)
- \* Click on Bookstore
- \* Scroll down, or search
- \* Or call 515-986-3300 ext 0



# Vision

By Jason Weldon

**I**n my humble opinion, the one thing that every business leader needs is vision. And in my humble opinion, it is the one thing that no one can be great at. Even good at. In fact, I would venture to say that even the greatest leaders with vision have found themselves perplexed by the outcomes of situations that they thought would end up differently. But the fact that they see something and drive towards it, is what makes them different from the rest.

Now, for most of us, we can't get past what is going to happen at the end of this week, let alone the end of the year. Our vision lasts roughly 7-14 days. After we reach that point, we reset our vision and process the next 7-14 days. It is not a very solid foundation for building a company, let alone planning for the future. And I bet I could attribute most of that problem to the other "noise" in your life.

I talked about noise in my last article. One of the benefits of getting rid of some noise is getting some clearer vision. But don't be fooled, vision is never really clear. The end result is clear, but the path to get there, or the visionary creation to make it happen, is full of resistance. In other words, it can be really easy to see, but not so easy to execute.

Vision is essential for growth. You have to be able to see the outcome of what you want even when no one else can. And then you have to see the path to get there, implement it, correct your mistakes and see your future come to fruition. But no one person does it over night. They start

with the small visions.

Let me try and make this visionary process a little easier for you. You have to tackle each experience one at a time and work through it. Here are some tips that I use when trying to see my vision a little more clearly:

- Pick one vision and focus on it. Don't move on to the next one without finishing one
- Set aside the right amount of time to make it work
- Start with the end result and work backwards creating questions that need answers
- Create a system that will allow you to delegate the responsibilities to someone else in the future
- Start the execution. Actually do it! Make corrections as you go, but at least get it going
- Surround yourself with other visionary people
- Believe in yourself and the vision

When you start to put in the time that is needed to implement the vision, you will start to see the end result a little more clearly. You will see that it is much more attainable than you thought. On the flip side, the number one killer of vision, even above noise, is other people. You must surround yourself with other visionary people. We all have plenty of people in our lives that won't see what we see, so you will have to look hard to find the right ones. Ultimately, these people will become a great resource for you to draw on.

Vision is like chess. It is never just one move that wins, it is a bunch of moves combined that the chess player can see that allows him to succeed. So what vision are you going to start on first? **MB**

*Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.*



**If you think this guy's having a great time, you should see the DJ.  
He made over \$7,000 that night!**



The best part? This is normal for us. We're not in a magic market, nor do we have millions in inventory. We started 4SchoolsOnly.com 5 years ago... and now our school dance division is as big as our wedding sector.

**Isn't it time you learned to Master School Dances?  
Get a free video @ <http://www.MasterSchoolDances.com>**



Arnoldo Offermann's

**MASTER SCHOOL DANCES**



No More Waiting...



**Promo Only OnLine**

Premium digital delivery service.

MP3. M4A. MPEG4.

Top 40. Urban. Rock. Country. Dance. Club. Latin. Intro Edits. More.

**407-331-3600**

**[www.promoonly.com/pool](http://www.promoonly.com/pool)**



**PROMO  
ONLY®**



# THIS YEAR GIVE THEM THE GIFT OF pure LIGHTING EXCITEMENT



TAKE YOUR HOLIDAY GIGS TO THE NEXT LEVEL WITH AMERICAN DJ



NEW!

## JELLY GO PAR64

RECHARGEABLE LITHIUM BATTERY  
POWERED LED WASH WITH  
GLOWING CASE **\$199.99\***



NEW!

## X-MOVE LED 25R

COMPACT MOVING-HEAD  
WITH 25W CREE LED **\$449.99\***



## DEMO VIDEO

CHECK OUT  
PRODUCT DEMO  
VIDEOS ONLINE AT:  
[WWW.AMERICANDJ.COM](http://WWW.AMERICANDJ.COM)



NEW!

## QUAD SCAN LED

4-HEAD SCANNER WITH  
3-WATT TRI LEDS **\$299.99\***



NEW!

## MEGA TRI 60

24-IN. LINEAR WASH  
FEATURING 9X 3W TRI LEDS **\$249.99\***



NEW!

## MEGA GO FLOOD PAR

RECHARGEABLE LITHIUM BATTERY  
POWERED LED WASH WITH  
WIDE 120-DEGREE BEAM ANGLE  
[GREAT FOR BACKLIGHTING SCRIM]  
**\$129.99\***

Lighting the Future™



## NewsWave

Monthly Online Newsletter

YOUR CONNECTION TO EVERYTHING ADJ. SIGN-UP FOR FREE AT:  
[WWW.ADJNEWSWAVE.COM](http://WWW.ADJNEWSWAVE.COM). YOUR OFFICIAL SOURCE FOR:  
MONTHLY ADJ NEWSWAVE NEWSLETTER // ADJ CONTESTS  
NEW PRODUCT ANNOUNCEMENTS // SPECIAL ANNOUNCEMENTS

Follow Us On:



[facebook.com/americanDJ](https://facebook.com/americanDJ)  
[twitter.com/americanDJ](https://twitter.com/americanDJ)  
[youtube.com/adjlighting](https://youtube.com/adjlighting)

## AMERICAN DJ

Contact us today for an authorized American DJ Dealer in your area or a free  
catalog: 800.322.6337 / [info@americandj.com](mailto:info@americandj.com)  
©2012 American DJ. All rights reserved. [www.americandj.com](http://www.americandj.com) • [www.americandj.com](http://www.americandj.com)  
\*Price & specifications subject to change without notice. Dealer price may vary. Pricing in U.S. Dollars.  
Distributed in Canada by Sound Distribution. Toll Free: 800-322-6337 • Local: 905-428-1060 • [www.sounddistribution.com](http://www.sounddistribution.com)